

Guitar/Vocal

CLASSIC

Authentic  
**GUITAR-TAB**  
Edition  
Includes Complete Lyrics

# LED ZEPPELIN IV



# LED ZEPPELIN IV

## CONTENTS

BLACK DOG .....	10
ROCK AND ROLL .....	30
THE BATTLE OF EVERMORE .....	46
STAIRWAY TO HEAVEN .....	72
MISTY MOUNTAIN HOP .....	101
FOUR STICKS .....	114
GOING TO CALIFORNIA .....	140
WHEN THE LEVEE BREAKS .....	164

*Transcribed by JOE DELORO*

© 1992 WARNER BROS. PUBLICATIONS INC.  
All Rights Reserved

Any duplication, adaptation or arrangement of the compositions  
contained in this collection requires the written consent of the Publisher.  
No part of this book may be photocopied or reproduced in any way without permission.  
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by Law.



# Key To Notation Symbols

**Guitar**

**Tab**

Half step bends      Whole step bends      Extended bends      Bend and release      Pre-bend and release

Hammer-on      Pull-off      Picked slide      Legato slide      Quarter step bend (microtone)

Vib. bar      Rake      Sweep      Vib. bar dive      Vib. bar      P.M.      4

Vibrato      Vibrato with bar      Rake or Sweep      Vibrato bar      Palm muting

Percussive tone with no pitch      Accented notes      Right hand tapping      Artificial harmonic (with pick)      Harmonics

Ghost note      Tremolo picking      Pick slide      Unison bend      Chord shape arpeggiation

With bar      dive      Harm. with bar      Flutter with bar      With bar      With bar.

Dips and Dives      Melodic bending with bar      Bent harmonics      Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect      When dips are used melodically, they are reflected in the traditional notation

The image displays a series of musical staves and guitar tabs illustrating various guitar techniques. Each technique is shown with a musical staff and a corresponding guitar tab. The techniques are organized into rows, with labels below each example. The techniques include: Half step bends, Whole step bends, Extended bends, Bend and release, Pre-bend and release, Hammer-on, Pull-off, Picked slide, Legato slide, Quarter step bend (microtone), Vib. bar, Rake, Sweep, Vib. bar dive, Vib. bar, P.M., 4, Vibrato, Vibrato with bar, Rake or Sweep, Vibrato bar, Palm muting, Percussive tone with no pitch, Accented notes, Right hand tapping, Artificial harmonic (with pick), Harmonics, Ghost note, Tremolo picking, Pick slide, Unison bend, Chord shape arpeggiation, With bar, dive, Harm. with bar, Flutter with bar, With bar, With bar., Dips and Dives, Melodic bending with bar, Bent harmonics, and Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect. A final note states: When dips are used melodically, they are reflected in the traditional notation.

# PERFORMANCE NOTES

## BLACK DOG

*As on each of the previous three albums, the opening song on Led Zeppelin IV is arranged around a classic heavy duty unison riff. The riff itself was written by John Paul Jones and introduced in rehearsals at Headley Grange where much of the third album was recorded as well. Based on a motif reminiscent of Albert King's "Oh Pretty Woman", it's written around A minor pentatonic. An a cappella vocal part, followed by a massive riff from the the rhythm section, establishes a call and response pattern similar to the old southern field hollers.*

*The intro consists primarily of an echo return effect. What we hear is a combination of echo tracks with the primary track strongest on the right channel. The first sound [an octave glide upwards] was possibly produced by flipping on the power switch of a tape echo unit whose power amplifier was in a ready state.*

*In the verse sections, the shifting time signatures of the tune are played somewhat freely, although this transcription indicates a strict time treatment. Each entrance of the band is clearly cued by drummer John Bonham. Of interest here is their trademark tension device; the double-time feel of the guitar and bass against the half-time feel of the drums. This is contrasted in each chorus as the drums move to the double-time feel riding the crown of the cymbal.*

*Also, check out the rhythmic development of the riff at letter D. The first four and a half beats of the riff [A7] are isolated and*

*then repeated three and a half times a fourth lower [E7] to form an interesting extension. Due to the uneven length of this fragment, it creates a rotating effect when played over the 4/4 time signature of the drums before it ties back into the main riff.*

*The guitar sound on the riff was reportedly created by recording a sunburst Les Paul directly into the mixing board at distortion level. It was then routed through two distorting compressors as well. This sound was then triple-tracked.*

*The tonality shifts between the A minor and major pentatonic in the foreground and background of chorus I at letters E and N. First the background chord riff uses the minor then the lead uses the major and minor. This idea is repeated throughout the section.*

*The song goes on with a classic guitar solo that alternates between two timbres and tonalities. The first two four-bar phrases were recorded through a Leslie speaker and are primarily in A minor pentatonic. The one-bar major motif is repeated three times for tension before answering it with the minor. This effectively sets up the following sixteen bars as they continue with the pentatonic minor without the Leslie. Finally, the Leslie is returned as Jimmy Page rides the song out through the fade.*

## ROCK AND ROLL

*The members of Led Zeppelin grew up on 50's and 60's Rock and Roll. As a band*

they included tunes such as "Long Tall Sally", *School Days* and "Shakin' All Over" in the sound checks and closes of many of their sets. So, it's quite natural that they would eventually fuse their own high-energy tribute to that sound.

Using the basic twelve-bar blues form for the intro, the verses are set upon a twenty-four-bar length. For other examples of this type of expansion within the blues form, check out Elvis Presley's "Jailhouse Rock" and Rolling Stones' "Flight 505".

Reportedly born out of a short jam on Little Richard's "Good Golly Miss Molly", the tune was developed and recorded later at Headley Grange. The drum intro, horn fills and stops to his "Keep A-Knockin'" also seems to have provided inspiration for the final arrangement. The Rolling Stones' keyboardist, Ian Stewart [also on "Flight 505"] contributes a piano part in the Little Richard style that enters after the guitar solo at letter F.

Guitars 1 & 2 carry the background rhythm of the intro and letter D in stereo. Playing a nicely balanced two-bar call and response phrase, they take the basic Chuck Berry or 1950's straight-eight chord style a step further in design. The tempo here [176 m.m.] requires short efficient strokes and a relaxed pick hand wrist. These parts were most likely with a Les Paul through medium distortion with both pickups and a close-miked sound.

Now the stage is set for guitar 3. Mixed in the center with a grinding, tenor sax-like distortion, this part is also likely a Les

Paul with full distortion, the bridge pickup only, and primarily an ambient-miked sound. Guitar 3 also functions as a link between verses and of course, as the solo guitar.

The verse rhythm by contrast is sparser and allows more room for the vocal. It is longer in form, and more like a Delta-blues phrase until the Chuck Berry style is implied at the end, providing a release from the previous section.

To manage these parts when playing the song live, we can take the cue from the song's performance in Led Zeppelin's movie "The Song Remains The Same". In that case, the second measure of the background phrase is omitted and the one-measure guitar 3 motif inserted in its place. The omission of parts that conflict with guitar 2 continues throughout the song and works without much sacrifice.

Contrasting the "old" with the "new", the guitar solo is divided into two parts and begins with guitar 3 at letter D. Over the twelve-bar section, a single Chuck Berry-style double-stop riff is hammered every other measure as an answer to guitar 1. This repetition of notes over the changing chords gives just the right amount of tension to launch the solo into the twenty-four bar section at letter E.

Circling a range of three octaves, from here on the style is pure Jimmy Page blitz. Taking its cue from the previous twelve bars, it's also based on a sixteenth-note pull-off figure. These figures appear at the entrance of each new chord with the exception of the last four bars. They're contrasted with less active phrases built

on eighth notes. These phrases emphasize bends and while avoiding pull-offs. Taking time to identify these elements will give you a better feel for the overall layout and development of the solo. Two more verses follow the guitar solo with a jazzy outro drum solo afterwards and a hot lead guitar fill to cue the end.

## THE BATTLE OF EVERMORE

The music for this highly atmospheric tune is the result of Jimmy Page's "first experiment" with the mandolin. A trio of these were recorded for the intro of this arrangement. Their probable parts are as follows:

- Mandolin 1 Repeated high e's only.
- Mandolin 2 Plays a and c on beats two and four.
- Mandolin 3 Descending chromatic bass line.

Mandolins 1 & 3 were run through a tape echo [notated in parentheses]. In the transcription however, Mandolins 1 & 2 have been combined into one part. All the mandolin parts have been arranged for one guitar, capoed at the tenth fret. An electric cutaway would be preferable, giving access to twenty frets. When strumming, let the notes ring together for a fuller sound. Although some of the fingerings are tricky, with a little practice the three parts can be combined into one.

The rhythm guitar part is composed of six- and twelve-string guitars. Played by John Paul Jones in live concerts, it is presumed to have been recorded by him here as well. The part itself is very basic strumming and supports the mandolins and vocals from letters B through P. At Q [bridge] the part pauses and shifts to

fingerpicking over a long crescendo of twenty-four bars.

Strumming is resumed in the last eight bars of this section. Let these chords ring whenever possible. Also, notice how the verses go into a half-time feel when the D chord enters. This occurs first at letter C.

Robert Plant's lyric composition, inspired by his readings on the Scottish wars, forms the center of the song with its strong imagery. The vocals are shared with Sandy Denny [Fairport Convention] who, as the town crier, urges the people to throw down their weapons as a counterpoint to Plant's chronicle of the battle's passing events. Coupled with the crescendos in the choral verses at letter F, the effect is as dramatic as that of a short play.

Plant's is the only voice from letter Q on, building to a climax and then mostly silent over the last eight bars. He returns at letter R and joins a second climax with the band that lasts into the first seven bars of the coda. From here, the mandolins and guitars gradually fade out [like the intro in reverse] to softly set the stage for the entrance of the next song.

## STAIRWAY TO HEAVEN

Perhaps Led Zeppelin's best known tune, "Stairway To Heaven" has been referred to by Jimmy Page as an "epic". Succeeding as they did with eight minutes of relatively constant development, nowhere else is their penchant for form and experimentation more apparent or refined.

Composed of three primary sections, each stands on its own as a musical entity. From the chamber folk of the first section, soft rock of the second, and into the classic hard rock of the third, it follows a progressive style of arranging. Drawing from classical music as well, it builds from a light air into a swirling tornado through the subtle use of dynamics, orchestration and an overall *accelerando*.

The music here gets its harmonic drive from the tonal innuendos of mixed modes and/or shifting tonal centers. The intro itself opens with a mixture of the A Dorian and the A Aeolian modes. This mixture of A minors is contrasted next with a progression in C major. Then in the second section, it's C before A. Finally, after intro 3 at letter H, the tonal center returns to A minor.

The electric twelve-string parts were recorded before Page owned the famous Gibson 6/12 doubleneck commonly associated with the song. They were possibly done with a Rickenbacker. This is the same guitar that he used on "The Song Remains The Same". Notice how it's gracefully introduced on a single channel and subtly replaces the acoustic on both channels later on. The electric twelve-string guitar 1 part at letter C consists of multiple tracks condensed into a single part to form Rhythm Figure 1. The doubling is noticeable whenever the arpeggios enter [see measure 9].

As with "Four Sticks", the production needs of "Stairway To Heaven" dictated that it be recorded in a professional studio. In this sense it differs from the

other tracks on the album which were recorded on location at Headley Grange, Island Studios in London. Page knew in advance that it had to stand on its own as well as build to the climax at the beginning of the third section. Drawing from both the A natural and the pentatonic minor scales, this was achieved in part by gradually increasing the tension in each phrase and alternately contrasting the upper and middle registers.

Entering with a couple of nicely spaced question and answer phrases, each hints at the sixteenth note pattern work that's about to come in measure five. Exploiting the tension value of repetition, two climaxes are smoothly hatched in the upper register at measures eleven and twenty. The rhythm in the first of these begins at measure nine. It's tricky to repeat accurately so give it some care. If it gives you trouble try gradually building up to the tempo with a metronome. Slide guitar parts on an electric six-string appear in the final eight bars of the solo, setting up a secondary dialogue with the ongoing solo as a result of their spacing.

Since the guitar parts are so numerous they should be viewed overall as an orchestration. For solo or band performance, you'll need to condense some of these into one. For ideas on how to go about this, consult their movie [mentioned above] or its soundtrack album.

Despite its extended length, "Stairway To Heaven" defied the limitations of programmed format radio airplay at the time of its release. Holding fast as the



most requested song on FM radio, "Stairway To Heaven" continues, "to be a rock and not to roll".

## MISTY MOUNTAIN HOP

Reportedly inspired by a police bust at a London love-in, "Misty Mountain Hop" is one of the few Led Zeppelin songs that centered around a contemporary event. This song was frequently featured in their concerts. The absence of overdubbing complexity on the original recording made viable for live performance.

"Misty Mountain Hop" is driven with two repeating one measure riffs. The first is a descending phrase [A5, G6no3, and E octaves] that's set in the lower register, and the second [A7, D5/A, Adim, and A7] an ascending one in the middle register. Notice how the distances between the chords in the first phrase are more "open" in comparison to the tighter chromatic movement in the second one. Although they both fit primarily into the A mixolydian mode, things are kept harmonically interesting. This is done by avoiding some thirds in the first riff and including a chord from outside the key [Adim] in the next.

The keyboard and guitar 1 share the first riff in the intro making it heavier. The verses begin with the second riff and alternate between it and the first. The vocal melody is sung in three-part harmony and rhythmic unison to the second riff. This makes it heavier in a similar, yet different approach to the intro.

The guitar solo at letter G is divided among three guitars. Guitars 3 and 4 handle the solo itself as guitar 1 continues the backing. Consisting primarily of three repeated one measure phrases of parallel thirds, most of the solo can be played on a single instrument. This makes it practical, therefore, for live playing although the effect will be quite different. The final four bars contain the trickiest phrase. Because of it's back-to-back embellishments here, it'll need to be built up slowly.

## FOUR STICKS

"Four Sticks" was recorded at Island Studios in London as was "Stairway To Heaven". Presumably both of these were done there for the same basic reason, to achieve a brighter ambient sound. The title reportedly refers to John Bonham's doubling up on his drumsticks to get the driving groove of the tune.

The underlying design of this song is similar to "Misty Mountain Hop", in several ways. It too, is based on a repeated one measure riff as a tension builder, and the listener is likewise led through the intro and verses into orchestrated guitar sections at letters C, F, and G. This provides relief as well as contrast.

Set in the relatively uncommon time signature of 5/8, with momentary relief in 6/8, the overall effect is hypnotic. This builds a good amount of tension which is then released in the choruses and bridge. John Paul Jones also contributes a



soaring Moog synthesizer part to the track at these release points. Arranged for guitar, the synth part will require a lot of fuzz and sustain to duplicate effectively.

As the sections contrast each other so do the guitar ensembles in each. Electric guitars dominate the harder edged intros, verses, and outro whereas the softer choruses and bridge are supported primarily by acoustics, synthesizer and a chiming electric twelve-string. To condense all of these parts for live performance, try alternating between the guitar 1 and guitar 2 parts [with distortion] when necessary for variety, and favor the lighter guitar 4 part [with a clean chorused sound] with medium-heavy gauge strings to approximate the acoustic.

Perhaps due to it's overall complexity the song was less successful in concert. Like another of their more orchestrated songs, "Gallows Pole", it was performed live only once.

## GOING TO CALIFORNIA

The timeless quest for true love is at the heart of the lyrics of "Going To California". Robert Plant's vocals convey the mixed emotions of a young man whose life journey carries him through the longing and wanderlust of those times. From his story comes one view of the vast migration to the Golden State that was shared by so many.

The guitar and mandolin parts match the feel of the vocals perfectly. They function

mostly as a tranquil background to the story and unfold at an easy flowing pace. The tuning [DADGBD] of the guitars widens the parts and increases their impact. The more common tuning of DGDGBD would also work here since the fifth string plays a limited role throughout the song. D minor appears occasionally [at the bridges at letters D, H and M] to contrast the otherwise sweet major tonalities of D and G that run throughout the song. The counterpoint of the song depends upon letting the notes of the chords ring into each other. Experiment with your own fingerings for best results.

The styles of the guitar parts are somewhat similar to "Bron-Yr-Aur". It's interesting to note that "Bron-Yr-Aur" actually preceded "Going To California", having been recorded during sessions for their third album. It wasn't released until "Physical Graffiti", their sixth album.

It's likely that guitar 1 is the original backing part on "Going To California". Presumably, guitars 2 and 3 were added later to create a shimmering, flanging effect in a manner similar to "Bron-Yr-Aur". Concentration on the guitar 1 part yields what is most similar to Page's concert performance. The same is true for the melodic mandolin 1 part [arranged for guitar] which also was used in concert and most likely recorded by John Paul Jones.

## WHEN THE LEVEE BREAKS

Musical inspiration is often ignited by the ambient tone of an instrument. Played in

one location it might be flat and suggest nothing. In another it explodes with color and allows a great performance with little or no conscious effort.

Imagine John Bonham's excitement as he worked out on a brand new set of Ludwig drums for the first time in the main hallway of Headley Grange, their old Victorian workhouse/studio. As soon as the band heard his bombshell sound echoing from the walls they were moved to record this song; one they'd rehearsed before but had yet to bring to life. Robert Plant commenting later on this said, "We got the most amazing drum sound...We could have played anything and it would have sounded good." Notice how the drum part [with the exception of the high hat] maintains a half-time feel to the other parts in the verses as well.

Each of the other instruments on the track were recorded with unusual sounds of their own. Phase shifting was applied to the guitars and vocals and backwards tape echo [a technique invented by Page] on the harmonica.

The guitar parts, in an unusual open F tuning [CFAC], employ strings 4 through

1 only. Arranged for electric twelve- and six-string guitars, both have been transcribed in this tuning. Although the tuning is not essential for the six-string, using it permits reduction of the arrangement for performance by one guitar. Also, notice how Page employs the tuning nicely and gets a variety of major and minor sounds by varying his choice of strings.

The guitar parts were recorded primarily on an electric twelve-string. Playing them on a six-string guitar will not only sound smaller, but characteristic enhancements of the twelve-string are sacrificed as well. Where the twelve-string is usually tuned in octaves on strings 3 through 6 and in unison on 1 and 2, this means a dramatic difference between a downstroke which emphasizes the fundamental strings and the upstroke where the octaves are more pronounced.

Apparently, the inspiration for this tune remained behind at Headley Grange. It was performed in concert on just a few opening dates of their 1975 USA tour. As a recording though, it remains the album's most complex production and a fitting choice to close it.

Joe Deloro

# BLACK DOG

Words and Music by  
JIMMY PAGE and ROBERT PLANT  
and JOHN PAUL JONES

Hard Blues Rock

Intro: ♩ = 118

No Chord

[A] ♩ = 168

Verse 1:

Hey, hey ma - ma, said the way you move, gon-na make you sweat, gon-na make you groove, —

A5

\*Guitar 1 (Right channel) is in downstems and Guitar 2 (Left channel) is in upstems.

\*\*This pitch is from a tape effect and not playable. See Performance Notes.

\*\*\*Enter on drummer's cue.

\*\*\*\*Guitar 2 enters and sustains its A5 chord into Verse 2, whereas Guitar 1 plays it's A5 chord again on the downbeat of Verse 2.



**B** **C** Verses 2 and 3:

A5

Unh, nh child, way you shake that thing, gon - na  
Heh, hey ba - by when you walk that way, watch

*f*

*\*Guitar 1 is faded out in the first measure. (Simile for all verses)*

A5

make you burn, gon - na make you sting,  
heart - ache drip, can't keep a way.

N.C.

Guitars 1 and 2 \*\*

*ff*

*\*\*Guitar 2 joins Guitar 1 through Verse 3.*

A5

**D** A5 N.C.

A5

Ah —

**E** Chorus 1:  
A5

C5

A5

— yeah,

ah — yeah,

ah, —

ah, — ah, —

ah —

**ff**

Guitar 3 (L. + R. Channels)

**ff**

Guitars 1 and 2

**ff**

\*The Guitar 2 part omits the upper note of each power chord throughout the Chorus

— yeah, — ah — yeah, — ah, — ah, — ah. —

\*Guitar 1 begins a slide up to A, while Guitar 2 repeats A5.

**F** Verse 4:

*f* I got - ta roll, can't stand still, — got - ta flame - in' heart, — can't get my — fill.

Guitar 3 out

Guitar 2 out

\*\*Guitar 1 fades out and Guitar 2 sustains.



N.C.

A5

Guitars 1 & 2

*ff*

**G** Verse 5:

A5

Eyes that shine,— burn-in' red,— dreams of you— all through my head.—

*f*

\*Guitar 1 is faded out in the second measure.

N.C.

A5

Guitars 1 and 2

**H** Bridge:

A5

Ah ah ah ah ah ah ah ah ah ah ah ah

*mp*

*f* *mp*

\*\*\*

\*\*Guitar 1 is faded out in the second measure.

\*\*\*Feedback harmonic

I

## Chorus 2:

A A/G A5

ah. *\*p* *mp* *f* Hey hey ba - by, oh ba - by,

Guitar 1

Guitar 2

\*Crescendo on upper note in vocal(e).

\*\*Hammer on between thumb and second finger.

G/E \*\*\*\* D A5 A/G A5

pret - ty ba - by, dar - lin' can't you do me now?

ff

ff

\*\*\*

\*\*\*Although these are the power chords, various notes are emphasized each time they're strummed.

\*\*\*\*The note E is picked out by the Bass guitar only throughout Choruses 2 and 3.

G/E

D

A5

Musical score for the first system, measures 1-4. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains a whole rest in measure 1, a whole rest in measure 2, and a half note G5 in measure 3, followed by a half note A5 in measure 4. The second staff is a piano line with a treble clef, containing eighth notes and chords. The third staff is a piano line with a bass clef, containing chords. The fourth staff is a piano line with a treble clef, containing chords. The fifth staff is a piano line with a bass clef, containing chords. Dynamics include *ff* (fortissimo) in measure 3 and *f* (forte) in measure 4.

A/G A5

G/E

Musical score for the second system, measures 5-8. The system consists of five staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics: "ba - by, oh, ba - by, pret - ty ba - by, move me". The second staff is a piano line with a treble clef, containing eighth notes and chords. The third staff is a piano line with a bass clef, containing chords. The fourth staff is a piano line with a treble clef, containing chords. The fifth staff is a piano line with a bass clef, containing chords. Dynamics include *ff* (fortissimo) in measure 8.



while you do me now. \_\_\_\_\_

D A5 A/G A5

G/E D

Did-n't

**J** Verse 6:  
A5

take too long — 'fore I found out — what peo-ple mean — by down and out. —

*f*

N.C.

A5

Spent my mon-ey, took my car, — start-ed tell-in' her friends — she gon-na

*ff*

**K** Verse 7:  
A5

Spent my mon-ey, took my car, — start-ed tell-in' her friends — she gon-na

*ff*

N.C. A5

be a star. \_\_\_\_\_

Guitars 1 and 2

*ff*

**L** Verse ■:

A5

I don't know, — but I been told, — a big legged wom-an — ain't

\*Guitar 1 fades out in measure 2.

N.C. A5

got no soul. —

Guitars 1 and 2

*ff*

**M**

A5 N.C.



Oh—

**N Chorus 1:**

A5

**ff** yeah, oh — yeah, ah, — ah, — ah, — oh —

Guitar 3

**ff**

Guitars 1 and 2

**ff**

A5 C5 A5

yeah, oh — yeah, ah, ah, — yeah, —

\*The Guitar 1 and 2 parts have been combined.  
The Guitar 2 part omits the upper note of each power chord throughout the Chorus.

**O** Verse 9:  
A5

All I ask — for, all I pray, — stead - y load - ed wom - an gon -

*f*

*f*

2

*f*

7/2  
2  
6

*\*Guitar 1 slides into A5 and fades out in measure 2, Guitar 2 sustains.*

N.C.

na come my — way.

Guitar 3

*ff*

+1

Guitars 1 and 2

*ff*

+1/4

A5

This block contains the first four measures of a musical piece. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal melody includes a triplet of eighth notes in measure 1, a quarter note in measure 2, and a half note in measure 3. The guitar accompaniment is shown in two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The guitar part includes a triplet of eighth notes in measure 1, a quarter note in measure 2, and a half note in measure 3. The guitar part also includes a triplet of eighth notes in measure 4, a quarter note in measure 5, and a half note in measure 6.

**P** Verse 10:

A5

This block contains the first four measures of Verse 10. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal melody includes a triplet of eighth notes in measure 1, a quarter note in measure 2, and a half note in measure 3. The guitar accompaniment is shown in two staves. The first staff has a treble clef and a key signature of two sharps. The second staff has a bass clef and a key signature of two sharps. The guitar part includes a triplet of eighth notes in measure 1, a quarter note in measure 2, and a half note in measure 3. The guitar part also includes a triplet of eighth notes in measure 4, a quarter note in measure 5, and a half note in measure 6.

Need a wom - an, gon - na hold my hand\_\_ will tell me no\_\_ lies,\_\_ make me a

\*Guitar 1 fades out in measure 2.

N.C.

hap - py man. \_\_\_\_\_

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, key of D major (two sharps), and 3/4 time. It begins with a half note D4, followed by a quarter note E4, and then a half note F#4. A slur covers the next two measures, which contain a quarter note G#4 and a quarter note A4. The bottom two staves are guitar staves. The first guitar staff is in treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second guitar staff is in bass clef and contains a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A measure rest is present in the first measure of the second guitar staff.

The second system of the musical score continues the vocal and guitar parts. The top staff is a vocal line in treble clef, key of D major, and 3/4 time. It begins with a half note D4, followed by a quarter note E4, and then a half note F#4. A slur covers the next two measures, which contain a quarter note G#4 and a quarter note A4. The bottom two staves are guitar staves. The first guitar staff is in treble clef and contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The second guitar staff is in bass clef and contains a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. A measure rest is present in the first measure of the second guitar staff.

**G Bridge:**

**A5**

*mp* Ah ah ah ah ah ah

Guitars 1, 2 and 3

*f*

\*Guitar 3 fades out in measure 1, Guitar 1 in measure 2, and Guitar 2 sustains throughout.

ah ah ah ah ah ah

ah.

*mp* *p* *mp* *p*

\*\* *mp* *p*

Guitar 3 \*\*\*

Guitar 1

Guitar 2

*p* *pp* *f*

\*\*Crescendo on upper note in vocal, decrescendo on the lower note.

\*\*\*Guitar 3 is recorded through a Leslie amplifier (rotating speakers), and on a separate track with a standard amplifier.



R

## Chorus 3 (Guitar solo):

A5 G/E D7 A5

## Rhythm figure 1, Guitar 1

## End Guitar 1 Figure 1

## Rhythm figure 1, Guitar 2

## End Guitar 2 Figure 1

A5

\*\* G/E

D7

A5

Continue Rhythm figure 1, Guitars 1 and 2, 12 times till fade.

La-da ah e ah

Guitar 3

\*Standard amplifier from here on, no Leslie.

\*\*Volume in mix is much lower.

A5 G/E

yes I will. And yes I

*ff*

D7 A5

real - ly, — real-ly do ba - by, ba - by,

G/E D7 A5

ba - by. I can real - ly do you, — huh? —

*Let ring*

G/E D7

Ooh, wew, — you do it ba - by.

A5

Dsus4

Push it, ba - by, push it, ba - by, push it, ba - by,

(8va)-----

17 20 17 17 20 20 20 20 17 19 19

D7

A5

A/G

A

push it, ba - by, push it, ba - by, push it, babe

(8va)-----

Guitar 3  
loco

17 19 19 17 (17) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

\*Leslie amp returns, standard amp out.

Begin Guitar 4 figure 2  
Guitar 4\*\*

*f*

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Dsus4/G/E

D

A

babe.

17 19 19 17 (17) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

End Guitar 4 figure 2

*ff*

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*\*Guitar 1, figure 1 mixed lower to make room for Guitar 4, figure 1. (Right Channel)  
Continue with Guitar 2, figure 1.

*Continue figure 1, Guitars 1 and 2 and continue figure 2, Guitar 4, 6 times till fade.*

ooh,

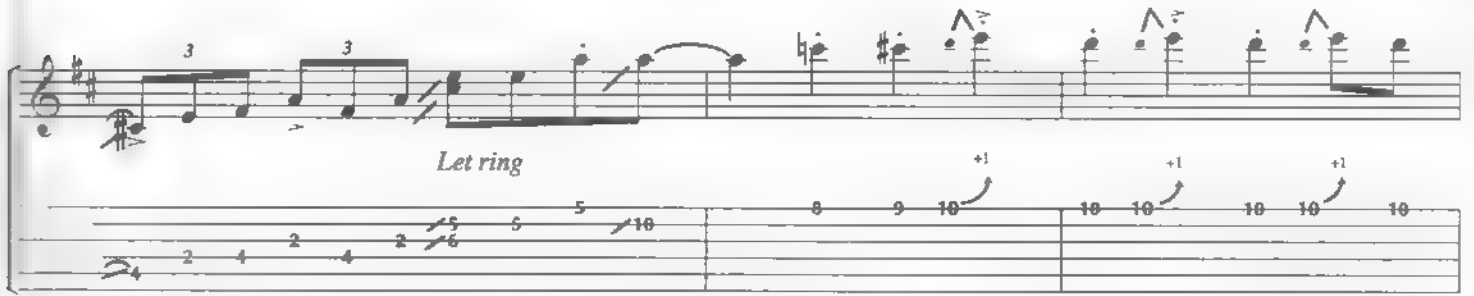
The sound of silence.

Separate track

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line and a piano accompaniment. The vocal line features the lyrics "aah" and "ooh." The piano accompaniment includes a complex melody with triplets and a "Separate track" section. The guitar part includes fingerings and a "Separate track" section. The piano part includes fingerings and a "Separate track" section.



ooh. \_\_\_\_\_



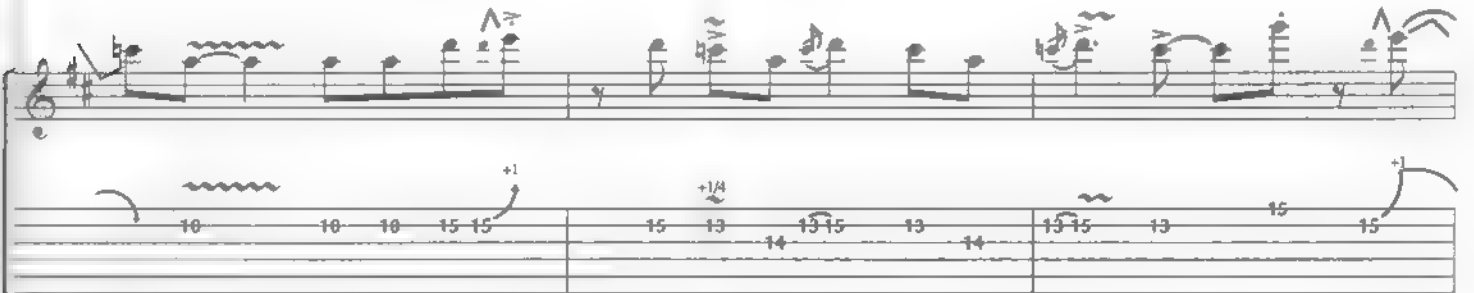
Let ring



Choke



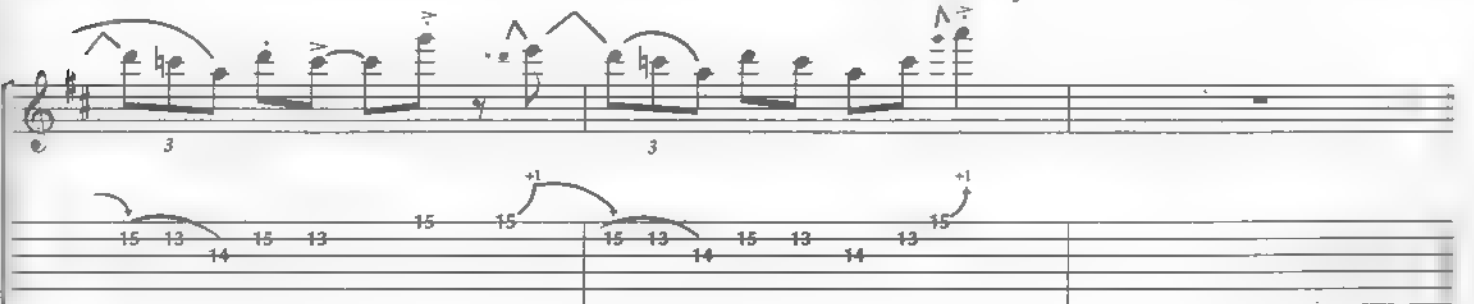
I'd real - ly like to do it now.



Fade out



I'd real - ly like to do it now.





# Rock And Roll

Words and Music by  
JIMMY PAGE, ROBERT PLANT.  
JOHN PAUL JONES and JOHN BONHAM

Heavy Rock and Roll, briskly ♩ = 170

Drum Intro:

3

The musical score for the drum intro and guitar parts. The drum intro is a single measure of a 3/4 note in 4/4 time. The guitar parts are marked 'Guitars tacet' and consist of three empty staves labeled T, A, and B.

A

\*(A7)

The musical score for the main body of the song, featuring three guitar channels. The key signature is one sharp (F#) and the time signature is 4/4. The score includes a section marked 'A' with a chord of \*(A7). The first guitar channel is labeled 'Guitar I (Left channel)' and 'Les Paul - Bridge pick-up'. The second guitar channel is labeled 'Guitar 2 (Right channel)' and 'Les Paul - Neck pick-up'. The third guitar channel is labeled 'Guitar 3 (Left and right channels)' and 'Les Paul - both pick-ups'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

\*All chords in parentheses are implied.

D7

Musical score for D7 chord progression. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a fretboard diagram. The key signature is one sharp (F#). The score is divided into three measures. The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a whole note chord. The fretboard diagram shows the following fret numbers for the strings (from low to high): 2, 4, 2, 2, 2, 4, 2.

A7

E7

Musical score for A7 and E7 chord progression. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a fretboard diagram. The key signature is one sharp (F#). The score is divided into three measures. The first measure contains a whole note chord. The second measure contains a whole note chord. The third measure contains a whole note chord. The fretboard diagram shows the following fret numbers for the strings (from low to high): 12, 11, 12, 12, 12, 13.

## A7

**B** *Verse:*  
(A7)

been a long time since I rock and roll - ed. \_\_\_\_\_ It's

*\*Mute the sixth string with the fret hand thumb after bending G.*



\* From here on Guitar I and II are written together. Guitars I and II continue to maintain their tones  
(Guitar I: heavy distortion/ambient, Guitar II: light distortion/direct.)

*\*Let the sixth string ring.*

### Guitar 3



Verse  
(A7)



Guitar 1  
+2 +1/4 +1/4 +1/4 +1/4 +1/4 +1/4



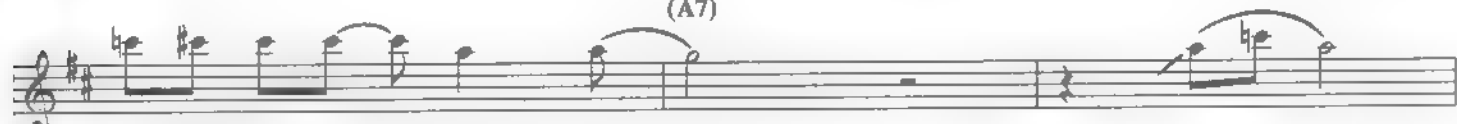
+1/4 +1/4 +1/4 +1/4 +1/4 +1/4

(D7)



+1/4 +1/4

(A7)



Let's Ring +1/4 +1/4 +1/4 +1/4

E5

Oh, \_\_\_\_\_ Its been a long time, been a

D5

long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

A7

time.

Aww, \_\_\_\_\_

Guitar 1

Guitar 2

Guitar 3

**Bridge:**  
**D**  
**(A7)**

Oh, \_\_\_\_\_ Oh, \_\_\_\_\_

Guitar 1 and 2

**E** Verse (Guitar Solo):  
(A7)

First system of guitar notation for the Verse (Guitar Solo) in E major/A7. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a whole note chord and a wavy line above it. The bottom staff has a bass clef and contains three measures of music, each with a whole note chord and a wavy line above it. The first measure of the bottom staff has a +1/4 time signature. The second measure of the bottom staff has a +1/4 time signature. The third measure of the bottom staff has a +1/4 time signature. The first measure of the bottom staff has a 3-fingered triplet. The second measure of the bottom staff has a 3-fingered triplet. The third measure of the bottom staff has a 3-fingered triplet.

Second system of guitar notation for the Verse (Guitar Solo) in E major/A7. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a whole note chord and a wavy line above it. The bottom staff has a bass clef and contains three measures of music, each with a whole note chord and a wavy line above it. The first measure of the bottom staff has a +1/4 time signature. The second measure of the bottom staff has a +1/4 time signature. The third measure of the bottom staff has a +1/4 time signature. The first measure of the bottom staff has a 3-fingered triplet. The second measure of the bottom staff has a 3-fingered triplet. The third measure of the bottom staff has a 3-fingered triplet.

(D7)

Third system of guitar notation for the Verse (Guitar Solo) in E major/A7. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains three measures of music, each with a whole note chord and a wavy line above it. The bottom staff has a bass clef and contains three measures of music, each with a whole note chord and a wavy line above it. The first measure of the bottom staff has a +1/4 time signature. The second measure of the bottom staff has a +1/4 time signature. The third measure of the bottom staff has a +1/4 time signature. The first measure of the bottom staff has a 3-fingered triplet. The second measure of the bottom staff has a 3-fingered triplet. The third measure of the bottom staff has a 3-fingered triplet.

(A7)

Hold bend

**E5**

The score is written for guitar, bass, and drums. The guitar part (top staff) features a melodic line with a key signature of one sharp (F#) and a 4/4 time signature. It includes a double bar line with a repeat sign and a key signature change to one sharp. The bass part (middle staff) is written in a simplified notation with numbers 0-11 and includes a key signature change to one sharp. The drum part (bottom staff) is written in a simplified notation with numbers 1-5 and includes a key signature change to one sharp. The score is divided into two systems, each with a double bar line and a repeat sign.

The image shows a musical score for two systems. The first system is labeled 'D5' and the second system is labeled '(A7)'. Both systems feature a treble clef and a key signature of one sharp (F#). The first system has a single staff with a melody and a bass staff with a bass line. The second system has a single staff with a melody and a bass staff with a bass line. The notation includes various musical symbols such as notes, rests, and accidentals.

F Verse:

(A7)

Oh \_\_\_\_\_ it seems so long — since we

Guitar 1 +1/4

Guitar 3 out +1/4

walked in the moon - light. \_\_\_\_\_ Mak- ing vows, — that

Guitar 1 +1/4

Guitar 3 out +1/4

(D7)

just can't work right. ha - ha - yeah, — Op- en your arms, op- en

Guitar 1 +1/4

Guitar 3 out +1/4



your arms, op - en your arms. — Ba - by let love — come

runn - ing in. Yes. —

(A7)

It's been a long time, been a long time, been a long

E5

lone - ly, lone - ly, lone - ly, lone - ly, lone - ly,

D5

lone - ly, lone - ly, lone - ly, lone - ly, lone - ly,

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes three staves: a vocal line for the "A7" section, and two guitar parts, "Guitar 1" and "Guitar 3".

**Vocal Line (A7):** The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a "time." instruction. The melody consists of a series of quarter notes: F#4, G#4, A5, B5, A5, G#4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-10

**G Verse:**

The musical score for the G Verse is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of two measures: 'Yeah, \_\_\_' and 'hey,'. The second system continues the melody with two more measures: 'yeah, \_\_\_' and 'hey,'. The third system shows the bass line in bass clef, consisting of two measures. The bass line features a repeating eighth-note pattern in the first measure and a similar pattern in the second measure. The lyrics 'Yeah, \_\_\_ hey, yeah, \_\_\_ hey,' are written below the vocal melody. The chord 'A7' is indicated above the first measure of the vocal melody. The bass line is marked with a 'v' (vibrato) and a '+1/4' (quarter note) in the first measure of the first system. The bass line is marked with a 'v' (vibrato) and a '+1/4' (quarter note) in the first measure of the second system. The bass line is marked with a 'v' (vibrato) and a '+1/4' (quarter note) in the first measure of the third system. The bass line is marked with a 'v' (vibrato) and a '+1/4' (quarter note) in the first measure of the fourth system.

A7

Yeah, \_\_\_ hey, yeah, \_\_\_ hey,

12 11 12 11 12 11 12 11

**D7/(A7)** **A7**

yeah, — hey, yeah, — hey,

Fretboard diagrams for guitar and bass. The guitar part shows a melody with a slur over the first two measures and a triplet in the third measure. The bass part has a similar melody with a triplet. The fretboard diagrams show fingerings for both instruments.

**D7**

Fretboard diagrams for guitar and bass. The guitar part shows a melody with a slur over the first two measures and a triplet in the third measure. The bass part has a similar melody with a triplet. The fretboard diagrams show fingerings for both instruments.

**A7**

Ooh, yeah      Ooh, yeah\_      Ooh, yeah      Ooh, yeah\_      (It's)

*Guitar 3 out*

**E5**      **D5**

been a long time, been a long time, been a long lone - ly, lone - ly, lone - ly, lone - ly, lone - ly

*Drum Outro: (free tempo)*

4

time.

4

4

*On Cue*  
A7*Original tempo*

Guitar 2

*mf*

\*Guitarist gives cue out of solo.

## THE BATTLE OF EVERMORE

Words and Music by  
**JIMMY PAGE and ROBERT PLANT**

**Mythical Folk Ballad freely** ♩ = 144  
**With a strong half-time feel**

**A Intro:**

**Mandolins 1 and 2\* (Arranged for Guitar \*\*)**

Am

 $\Delta m/E$ 

*Let ring*

*Slow fade in (crescendo). Build to forte at measure 19.*

[illegible]

Mandolin 3 (Arranged for Guitar \*\*)

2230

T  
A  
B

Am/Dt

Am/D

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melody with several measures, each marked with a 'V' above it, indicating a vocal entry. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with several measures, each marked with a 'V' below it, indicating a vocal entry. The music is written in a simple, folk-like style.

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is: F#4 (quarter), E4 (quarter), D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (half), F#3 (half). The lyrics "The Rose Tree" are written below the notes. The second system continues the melody: E3 (quarter), D3 (quarter), C3 (half), B2 (half), A2 (quarter), G2 (quarter), F#2 (half), E2 (half). The lyrics "The Rose Tree" are written below the notes. Below the vocal line is a piano accompaniment line. The first system of the piano part has a bass line with notes: F#3 (quarter), E3 (quarter), D3 (half), C3 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (half). The second system of the piano part has notes: E2 (quarter), D2 (quarter), C2 (half), B1 (half), A1 (quarter), G1 (quarter), F#1 (half), E1 (half). The lyrics "The Rose Tree" are written below the piano part.

\* Composite of Mandolins 1 and 2. \*\* Arranged for Guitar with capo at X. All notes in TAB at X are notated as open.  
To be played one octave higher until **G**

Am/D# Am/E G#D

Mandolins 1, 2 & 3 \*

*f*

Am/G G6 Am/G G6 Am/G G6

(Male voice:) *mp* The

\*Tape echo. Include these beats to simulate the recording when performing without echo/delay.

**B Verse:**  
Mandolins 1, 2 & 3

A5sus9/13

G(addA)/B

A5sus9/13

C(addA)

A5sus9/13

G(addA)/B



Mandolin Figure 1



A5(addB)

Guitars 1 &amp; 2 \*\*



A5sus9/13

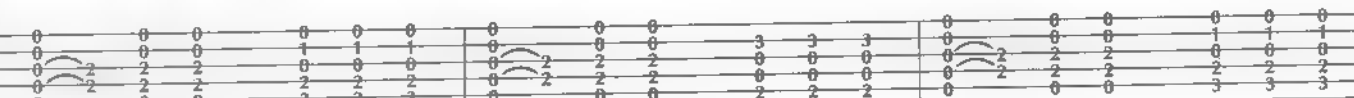
C(addA)

A5sus9/13

G(addA)/B

A5sus9/13

C(addA)



\* Chord names are a composite of the Mandolin & Guitar parts.

\*\* Six and Twelve string Guitars.



A5sus9/13

G(addA)/B

A5sus9/13

C(addA)

**C** Double Verse:

D

(Female Voice:)

Oh,

walked the night a- lone. *div.*

Mandolin 1

*mf*

*mf*

dance in the dark of night

sing to the morn

(Male Voice:) The

Mandolin 2

\*

\*This part is optional and omitted from here on.

A5sus9/13

**G( addA)/B    A5sus9/13**

**C(addA)**

A5sus9/13

**G( addA)/B**

ing light.

dark Lord rides in force — to - night — and time will tell — us all. —

*mp*

**ИЗДАТЕЛЬСТВО**

A5sus9/13

C (addA)	D
0	0
1	0
2	0
3	0
4	0
5	0
6	0
7	0
8	0
9	0
10	0
11	0
12	0
13	0
14	0
15	0
16	0
17	0
18	0
19	0
20	0
21	0
22	0
23	0
24	0
25	0
26	0
27	0
28	0
29	0
30	0
31	0
32	0
33	0
34	0
35	0
36	0
37	0
38	0
39	0
40	0
41	0
42	0
43	0
44	0
45	0
46	0
47	0
48	0
49	0
50	0
51	0
52	0
53	0
54	0
55	0
56	0
57	0
58	0
59	0
60	0
61	0
62	0
63	0
64	0
65	0
66	0
67	0
68	0
69	0
70	0
71	0
72	0
73	0
74	0
75	0
76	0
77	0
78	0
79	0
80	0
81	0
82	0
83	0
84	0
85	0
86	0
87	0
88	0
89	0
90	0
91	0
92	0
93	0
94	0
95	0
96	0
97	0
98	0
99	0

Oh, \_\_\_\_\_

throw down your plow— and

 $\pi f$ 

mf

hoe, \_\_\_\_\_ rest not to lock— your homes. \_\_\_\_\_ **A5sus9/13** **G(addA)/B**

Side by side— we

*mp*

**A5sus9/13** **C(addA)** **A5sus9/13** **G(addA)/B** **A5sus9/13** **C(addA)**

wait the might— of the dark - est of— them all. \_\_\_\_\_ Oh, \_\_\_\_\_

\*Ah, \_\_\_\_\_

*mf*

17 17 17 17 15 14 17 15 14 12 12 14 12 17 15 14 12 12 12 12  
 15 15 15 15 14 14 14 14 13 12 14 13 13 14 0 0 12 0  
 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14  
 12 12 12 12

*mf*

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5sus9/13

G(addA)

A5sus9/13

C(addA)

A5sus9/13

G(addA)

\*\* Bring it, bring it, bring it.

*ppp* *pp*

*mp*

14 (14) 12 14 (14) 12 15 (15) 14 (12) 12 14 (14) 12 14 (14) 12 15 (15) 14 (14) 12 14 (14) 12 15 (15)  
 0 (0) 0 0 (0) 0 0 (0) 0 (0) 0 0 (0) 0 13 (13) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14)  
 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14) 14 (14)

*mp*

0 0 0 3 3 (3) 0 0 0 0 3 3 3 0 0 0 0 3 3 3  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\* Female voice replaces male voice.

\*\*Distant Male Chorus. (Right Channel)

A5sus9/13

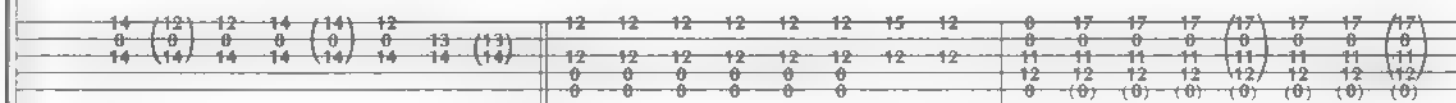
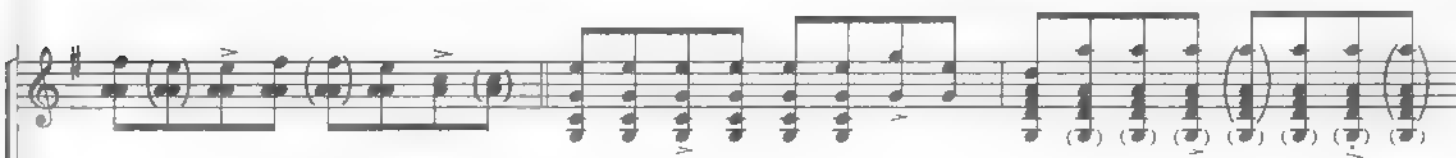
C(addA)

**F** Choral Verse:

Am

Am7

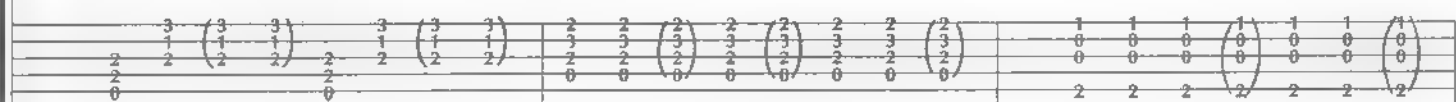
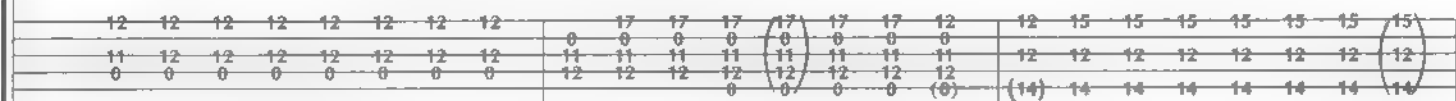
D



Am7

D

G7/B



C G7 C

an - gels of Av - a - lon, wait-in' for the east - ern glow. The

*End Mandolin Figure 1*

**G** Verse: With Mandolin Figure 1 with ad lib variations.

A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

ap - ples of the val - ley hold — the seeds of hap - pi - ness, —

*mp*

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA)

— (the) ground is rich — from ten - der care, — re -

\*From here on the Guitar arrangement is notated without the tape echo rhythms.

Female Voice Oh, \_\_\_\_\_

div.

pay do not \_\_\_\_\_ for - get. \_\_\_\_\_ No, no.

*mf*

dance in the dark night, \_\_\_\_\_

sing to the moon - light \_\_\_\_\_

(The)

A5sus9/13

G(addA)

A5sus9/13

C(addA)

A5sus9/13

G(addA)

ap - ples turn \_\_\_\_\_ to brown and black, \_\_\_\_\_ the ty - rant's face \_\_\_\_\_ is

A5sus9/13

C(addA) I D

Oh,

war is the com-mon cry, \_\_\_\_\_

red. \_\_\_\_\_ Oh, \_\_\_\_\_ now.

A5sus9/13

G(addA)

pick up your swords and fly. \_\_\_\_\_

The sky is filled \_\_\_\_\_ with

A5sus9/13

C(addA)

A5sus9/13

G(addA)

A5sus9/13

C(addA)  
Oh, \_\_\_\_\_

good and bad, mor - tals nev - er know. \_\_\_\_\_

J D

Ah, \_\_\_\_\_

Now. \_\_\_\_\_ \* Oh \_\_\_\_\_

A5sus9/13

G(addA)

A5sus9/13

C(addA)

A5sus9/13

G(addA)

A5sus9/13

C(addA)

\* Female voice replaces male voice.



**K Choral Verse:**  
Am7

D

Am7

Oh well the night is long, beads of time pass slow

*mp*

D

G7

C

tired eyes on the sun - rise,

*mf mp p mf*

**L Verse: With Mandolin Figure 1**  
A5sus9/13 G/B

G7

C

wait-in' for the east - ern glow. The pain of war can

*mp*

A5sus9/13

C(addA)

A5sus9/13

G/B

A5sus9/13

C(addA)

not ex - ceed the woe of af - ter math, the

A5sus9/13      G(addA)/B      A5sus9/13      C(addA)      A5sus9/13      G(addA)/B

drums will shake\_\_ the cas - tie wall\_\_ the ring wraiths ride\_\_ in black,\_\_

*mp*

The musical score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 13/8 time. It consists of two staves. The first staff contains the melody with lyrics underneath. The second staff contains a complex, multi-measure arpeggiated accompaniment. The piano part is written on a single staff below the guitar, featuring multi-measure rests and chords corresponding to the guitar's accompaniment. The lyrics are: 'drums will shake\_\_ the cas - tie wall\_\_ the ring wraiths ride\_\_ in black,\_\_'. The score includes dynamic markings like *mp* and various musical notations such as accidentals, stems, and multi-measure rests.

A5sus9/13

Oh, **C(addA)** **M** *Double Verse:* **D**

*f* sing as you raise your bow,

*f* ride on. Ride

The musical score is written for guitar, vocal, and percussion. The guitar part is in the key of D major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The first staff shows a vocal line with the lyrics 'Oh, sing as you raise your bow,' and a guitar line with a forte (*f*) dynamic. The second staff continues the vocal line with the lyrics 'ride on. Ride' and the guitar line. The percussion part is written on a single staff at the bottom, using a standard drum notation with a snare drum, a bass drum, and a hi-hat. The score is divided into two systems by a double bar line. The first system contains the vocal line and the first staff of the guitar line. The second system contains the second staff of the guitar line and the percussion line. The guitar line is marked with a forte (*f*) dynamic and includes a 'ride' instruction. The vocal line is marked with a forte (*f*) dynamic and includes the lyrics 'Oh, sing as you raise your bow,' and 'ride on. Ride'. The percussion line is marked with a forte (*f*) dynamic and includes the instruction 'ride'.

shoot straight - er than be- fore. A5sus9/13 G(addA)/B

on. No com - fort has — the

The image shows a musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The lyrics are: "shoot straight - er than be- fore." followed by "on." and "No com - fort has — the". The bottom staff is a guitar tablature with six lines. It contains numbers 0, 2, 3, and 4, indicating fret positions. There are also some symbols like "v" and "mp" (mezzo-piano) in the tablature.

A5sus9/13      C(addA)      A5sus9/13      G(addA)/B      A5sus9/13      C(addA)

fire at night that lights the fire so cold.

**N.D**

Dance in the dark \_\_\_\_\_ night, \_\_\_\_\_

The

*f*

A5sus9/13 G(addA)/B A5sus9/13 C(addA)

sing to the morn - in' light. \_\_\_\_\_

mag - ic runes are writ in gold to

*mp*

A5sus9/13 G(addA)/B A5sus9/13 C(addA) **O** **D**

bring the bal - ance back. \_\_\_\_\_ Bring it back. \_\_\_\_\_

*f*

A5sus9/13 G(addA)/B

A5sus9/13 C(addA) A5sus9/13 G(addA)/B A5sus9/13 C(addA)

**P Choral Verse:**  
Am7

D

At last, the sun is shin - in' the

*mp*

Am7

clouds of blue roll by.

*mf*

G7

C

With flames from the dra - gon of dark - ness the

*mp*

G7

C

sun - light it blinds his eyes.

*mf*

Q<sup>1</sup> Bridge:

Am

Amsus9

Am

Amsus9

Am

Amsus9



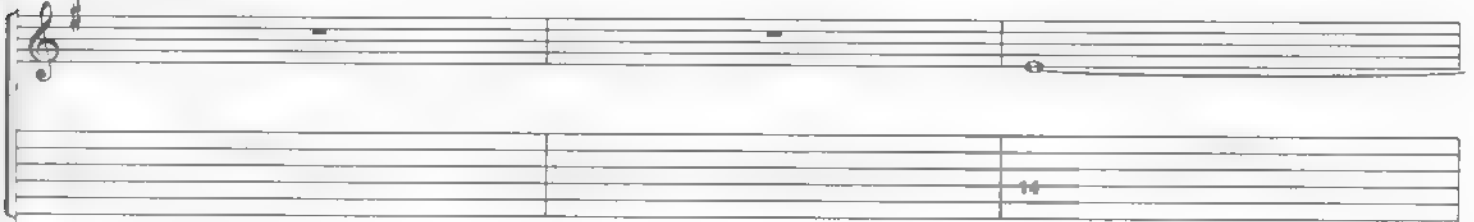
Mandolins 1 and 2

(Male Voice:) Ah,

*mp*

Let ring

Mandolin 3



Guitar (fingerpicked)

*\*p*

Am

Amsus9

Am

Amsus9

Am

Amsus9



(Male voice:) Ah,



\* Long crescendo next 24 bars to forte.

Am

Amsus9

Am

Amsus9

Am

Amsus9

(Male Voice:)

First system of music, measures 1-6. The score includes a vocal line with lyrics "Ooh, ooh, Ah," and a guitar line with fret numbers. The key signature is one sharp (F#).

Vocal line: Ooh, ooh, Ah,

Guitar line (fret numbers):

Measure	1	2	3	4	5	6
High Fret	12 12	12 12	12 12	12 12	12 12	12 12
Low Fret	13 13	13 13	13 13	13 13	13 13	13 13

Am

Amsus9

Am

Amsus9

Am

Amsus9

Second system of music, measures 7-12. The score includes a vocal line with sustained notes and a guitar line with fret numbers. The key signature is one sharp (F#).

Vocal line: Sustained notes.

Guitar line (fret numbers):

Measure	7	8	9	10	11	12
High Fret	12 12	12 12	12 12	12 12	12 12	12 12
Low Fret	13 13	13 13	13 13	13 13	13 13	13 13



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, mandolins, and vocal parts. The guitar part is in the key of D major (one sharp) and 4/4 time. The mandolin part is also in D major and 4/4 time, featuring a complex, rhythmic melody. The vocal part is in the key of D major and 4/4 time, with the lyrics "The sound of silence" written below the notes. The score is divided into four measures, each with a chord symbol above it: Em7, Em, Em6, and Em. The guitar part includes a bass line and a treble line. The mandolin part includes a treble line. The vocal part includes a single line with lyrics.

Em6 Em

Bring it  
*f*



**R Refrain:**

A5sus9/13

G6(addA)

A5sus9/13

C(addA)

A5sus9/13

G6(addA)

back! Bring it back! — Bring it back! Bring it back! —

*f*

14	12	12	14	12	15	12	14	12	12	14	12	12	14	12	12	14	12	15	12	
0	0	13	0	0	12	0	0	0	0	0	0	13	0	0	0	13	0	0	12	0
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
			14		12	12		14	12	12		12	14		14				12	12

*f*

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	2	2	2	0	2	2	0	2	2	2	0	2	2	2	0	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
			(3)							3								(3)

• Due to fingering difficulties, all notes on (4) and (5) are optional.

A5sus9/13

C(addA)

A5sus9/13

G6(addA)

A5sus9/13

C(addA)

— Bring it back! — Bring it back! — Bring it back! —

14	12	12	14	12	15	12	14	12	12	14	12	15	12	14	12	12	14	12	15	12
0	0	0	0	0	12	0	0	0	13	0	0	12	0	0	0	0	0	0	12	0
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14
			14		12	12		14	12	12		12	14		14				12	12

0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	2	2	2	0	2	2	0	2	2	2	0	2	2	2	0	2	2	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
			3							3								3

A5sus9/13      G6(addA)      A5sus9/13      C(addA)      D

—      Bring it back! —      Oh now, oh

now, oh now. —      Oh now, oh now, oh now. Bring it back! —

The musical score is written for guitar and voice. It consists of two systems of music. The first system includes a vocal line with the lyrics "Bring it back!" and "Oh now, oh", a guitar melody line, and a guitar fretboard diagram. The second system includes a vocal line with the lyrics "now, oh now." and "Oh now, oh now, oh now. Bring it back!", a guitar melody line, and a guitar fretboard diagram. The guitar accompaniment is in the key of D major and features a complex, rhythmic pattern. The fretboard diagrams show the fingerings for the guitar parts.

S  
A5sus9/13                      G(addA)                      A5sus9/13                      C(addA)

Bring it back!                      Bring it back!

The musical score is arranged in three systems. The first system shows the vocal melody in treble clef with lyrics 'Bring it back!' and guitar accompaniment in treble clef with chords A5sus9/13, G(addA), A5sus9/13, and C(addA). The second system continues the vocal melody and guitar accompaniment, with a double bar line in the middle. The third system shows the bass line in bass clef and the drum line in a simplified notation system below it. The bass line includes a +1/2 measure. The drum line includes a +1/2 measure and a 2-measure rest.

A5sus9/13      G(addA)/B      A5sus9/13      C(addA)      D

Bring it back! — Oh now, oh

[illegible]

**T Coda:**  
A5sus9/13      G(addA)      A5sus9/13      C(addA)

Bring it!      Bring it!      Bring it!      Bring it! ——— Bring it!

The musical score for the Coda section consists of three staves. The top staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'Bring it!' are written below the notes. The second staff is the guitar accompaniment, also in treble clef with a key signature of one sharp. It includes a capo on the 4th fret and a double bar line. The bottom staff is the bass line, in bass clef with a key signature of one sharp. The guitar part includes a double bar line and a key signature change to C major for the final measure.

[illegible]

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece consists of two measures, each containing four measures of music. The melody is a simple, folk-like tune, and the accompaniment provides a steady, rhythmic foundation.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The notation is for a single melodic line in treble clef, with a key signature of one sharp (F#). The melody is characterized by a simple, folk-like style with a mix of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the notes in a stylized, decorative font. The first system ends with a double bar line, and the second system begins with a repeat sign. The score is printed on a white background with black ink.

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA) *Begin fade out* A5sus9/13 G(addA)

The image shows a page of guitar tablature for a piece in D major. The page contains two systems of music. The first system has six measures with chords: A5sus9/13, C(addA), A5sus9/13, G(addA), A5sus9/13, and C(addA). The second system has six measures with various chords and techniques like bends and vibrato. The tablature is written on six-line staves with numbers 0-15 and includes fret numbers and chord names above the notes.

A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 C(addA) A5sus9/13 G(addA)

A5sus9/13 C(addA) A5sus9/13 G(addA) A5sus9/13 G(addA) A5sus9/13 Fade out

\*Th

# STAIRWAY To HEAVEN

*Words and Music by*  
**JIMMY PAGE and ROBERT PLANT**

**Epical Ballad: Chamber Folk to Heavy Rock**  
Slowly ♩ = 72 (gradual accelerando)

**Intro:**

Acoustic Guitar (*Left Channel*)

Am

**E+/G#**

C/G

D/F#

**Fmaj7**

*Fingerpicked*

*p*

Let ring

**G/B Am**

**E<sup>+</sup>/G<sub>1</sub>**

C/G

D/F#

**Recorders (Arranged for Guitar\*)**

**Fingerpicked:** (Right Channel)

PL

*legato*

*P*

Fmaj7

**G/BAm**

C

D

*P*

*\*Capo at VII using a cutaway guitar with easy access to the 22nd fret. All notes in TAB at VII are open strings.*

**\*\*The open first string is not played here, but rings sympathetically.**

\*\*\*A gradual decrescendo continues for the next four measures to allow for the entrance of the recorders.





Fmaj7 Am C G Dsus4

17 15 13 12 15 15 15 15 17 17  
15 14 13 12 12 12 12 12 20 19 19  
15 14 12 14 17 14 17 19 19  
13 12 14 15 14 17 19 19

C Fmaj7 Asus4 C D

17 15 15 14 12 10 17 20 19 20 22 12 12 22  
17 16 14 12 11 17 19 17 19 10 10 19  
15 15 17 12 15 13 17 19 10 10 17

**A** Verse:  
Fmaj7 Am E+/G C/G D/F#

There's a la - dy who's sure, all that glit - ters is gold and she's

*mp*

*p*

0 0 0 5 5 5 7 5 7 0 5 8 2 3 2  
1 1 1 5 5 5 6 5 5 5 5 5 4 3 2  
2 2 2 7 5 5 6 5 5 5 5 5 4 3 2  
3 3 3 7 5 5 6 5 5 5 5 5 4 3 2

17 17 17 12 11 10 9  
14 15 15 12 11 10 9

\*The actual pitch of this note(e) is one octave higher

**Fmaj7** **G/B Am** **E+/G**

buy - ing — the stair-way to heav - (en.) When she gets there she knows... if the

The first system of the musical score consists of three staves. The top staff is the vocal melody in treble clef, with lyrics underneath. The middle staff is the guitar accompaniment in treble clef, showing various chords and melodic lines. The bottom staff is the bass line in bass clef, with fingerings indicated by numbers 1-5. Chord symbols Fmaj7, G/B Am, and E+/G are placed above the first, second, and third measures respectively.

**C/G** **D/F** **Fmaj7** **G/B Am**

stores are — all closed, — with a word she can get what she came — for.

The second system of the musical score also consists of three staves. The top staff is the vocal melody in treble clef, with lyrics underneath. The middle staff is the guitar accompaniment in treble clef. The bottom staff is the bass line in bass clef. Chord symbols C/G, D/F, Fmaj7, and G/B Am are placed above the first, second, third, and fourth measures respectively.

C D Fmaj7 Asus4 C G

Ooo, \_\_\_\_\_ and she's buy - ing a stair - way\_ (to)

Dsus4 D C D Fmaj7

heav - (en). There's a sign on the wall\_ but she wants to be sure, - 'cause you

## B Verse:

C D Fmaj7 Am E+/G#  
 know some - times words have two mean - ings. In a tree by the brook, there's a  
*pp*

C/G D/F# Fmaj7 G/BAm  
 song - bird who sings, some - times all of our thoughts are mis - giv - en.

**C** *Intro 2:* ♩ = 78

**G/BAm G/B Am7 D<sup>sus4</sup> D**

*Andante*

**Acoustic 6 string(L.C.)  
Strummed\*\***

*Let ring*

*mp*

Ooo, \_\_\_\_\_ it makes me won - *pp* *mp*

Electric 12 string Guitar (Right Channel)

*Strummed\*\**

*Let ring*

10 12 12 3 3 3 3 3 0 0 2 (2) 2 2 1 0  
12 13 13 1 1 1 1 1 3 3 3 3 3 0 0  
12 14 14 2 2 2 2 2 0 0 0 0 0 0 0  
12 12 2 2 2 2 2 2 0 0 2 2 2 0 0

*\*The Acoustic Guitar is multi-tracked from here on.*

**\*\*With a pick.**

Am7

Em/D

D

C/D

D

Am7

D<sup>sus4</sup>  
sus2

der.

Ooo, \_\_\_\_\_

First system of musical notation. The top staff is a vocal line with the lyrics "der." and "Ooo, \_\_\_\_\_". The middle and bottom staves are guitar staves. The middle staff shows a complex fretboard with various notes and accidentals, including a sharp sign. The bottom staff shows fret numbers (1, 2, 3, 4, 5, 7, 9) and strumming patterns (X, 0, 2, 3, 4, 5, 7, 9).

Continuation of the first system. The vocal line continues with "Ooo, \_\_\_\_\_". The guitar staves continue with complex fretting and strumming patterns.

\*Suggested strum

D

Am7

Em/D

D

C/D

D

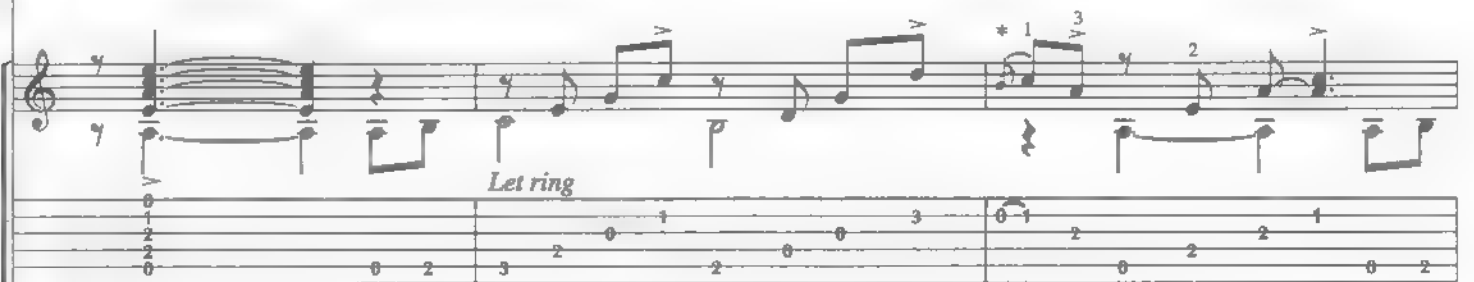
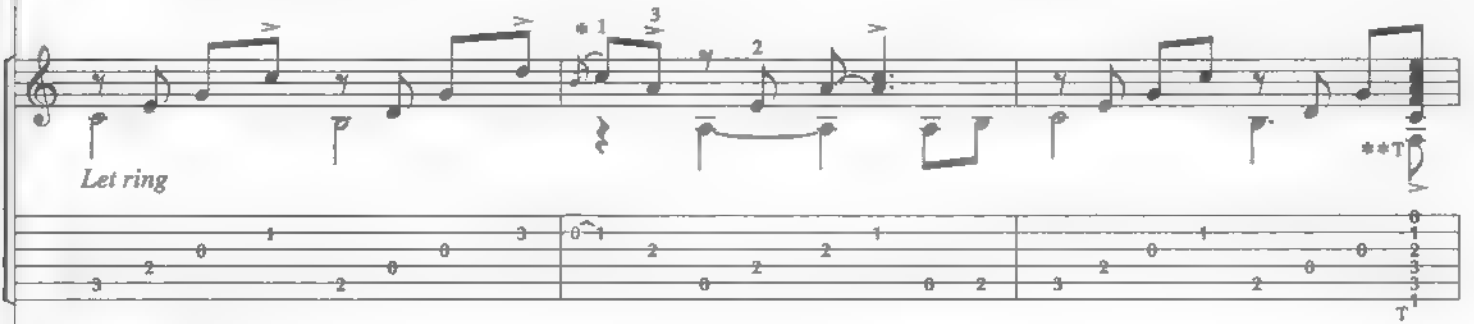
\_\_\_\_\_ makes me won - der. \_\_\_\_\_

There's a

Second system of musical notation. The top staff is a vocal line with the lyrics "\_\_\_\_\_ makes me won - der. \_\_\_\_\_" and "There's a". The middle and bottom staves are guitar staves. The middle staff shows a complex fretboard with various notes and accidentals. The bottom staff shows fret numbers and strumming patterns.

Continuation of the second system. The vocal line continues with "There's a". The guitar staves continue with complex fretting and strumming patterns.

**D Verse:**  
C



\*Suggested fingering.

\*\*T=Thumb on ⑥

**C** **G/B** **Fmaj7** **Am** **C** **G/B**

voic - es of those who stand look - ing.

Acoustic 6 string

Electric 12 string 1

Electric 12 string 2 (R&LC) *Rhythm Figure 2*

**Am7** **D<sup>sus4</sup><sub>sus2</sub>** **D** **Am7** **Em/D**

Ooo, it makes me won - der.

*pp cresc* *mp*

*End Rhythm Figure 2* *Gtr. 2 Tacet*



D C/D D Am7 D<sup>sus4</sup><sub>sus2</sub> D

Ooo, \_\_\_\_\_ (it) real-ly makes me won- der \_\_\_\_\_ (now.)

Acoustic 6 string

Electric 12 string 1

*mp*

Am7 Em/D D C/D D

And it's

End Rhythm Figure 1

\*\*Separate track – Sustain and fade over.

\*\*\*Separate track.

**E** Verse: With Rhythm Figure 1 (Electric 12 string) with ad lib variations

C G/B Am C G/B Fmaj7

Whis - pered that soon - if we all - call - the tune, - then the pi - per will lead us to reas -

Acoustic 6 string

Am C G/B Am

on. And a new day - will dawn, - for those who stand long, - and the

With Rhythm Figure 2 (Electric 12 string)

C G/B Fmaj7 Am7 C G/B

for - ests will ech - o with laugh - ter.

Am7 D<sup>sus4</sup><sub>sus2</sub> D Am7 Em/D

D C/D D Am7 D<sup>sus4</sup><sub>sus2</sub> D Em

Oh. \_\_\_\_\_

Am7 Em/D D C/D D C G/B

(Drums enter) **F** Verse: With Rhythm Figure 1  
♩ = 90 With ad lib variations.

If there's a bust-le in your

Am C G/B Fmaj7 Am

hedge-row, don't be a-larmed now, it's just a spring clean for the May-queen.

C G/B Am C G/B Fmaj7

Yes there are two paths you can go by, but in the long run, there's still time to change the road

With Rhythm Figure 2

Am C G/B Am7 D<sup>sus4</sup><sub>sus2</sub>

you're on.....

\*Doubled with an Electric 6 string (Telecaster?) from here on.

D Am7 Em/D D C/D D

And it makes me won - der.

Am7 D<sup>sus4</sup><sub>sus2</sub> D Am7 Em/D

Ahh

**G** Verse: With Rhythm Figure 1  
With ad lib variations.

D C/D D C G/B Am

Your head is hum-ming and it won't go, in case you don't know,

\*\*( ) Acoustic Guitar track only.

Am C G/B Fmaj7 Am *Rhythm figure 1 out*

blow, and did you know, your stair-way lies on the whis - 'prin' wind.

Electric 12 string (R&LC)

The musical score for the Electric 12 string (R&LC) is written on a grand staff. The upper staff uses a treble clef and contains a melodic line with notes, rests, and dynamic markings including *cresc.*, *p*, and *sfz*. The lower staff uses a bass clef and contains a bass line with fret numbers (0, 1, 2, 3) and a double bar line. The score is divided into two measures by a double bar line.

*\*\*The tempo is resumed by a cue from the guitarist.*

**H** Intro 3:

Dsus4

D

Dsus4

D

Acoustic Guitar out

Dsus4

D

Electric 12 string 1

C

C(addD)+11

C(addD)

ff sfz

Electric 12 string 2

ff

C

C(addD)+11

C(addD)

Dsus4

D

Dsus4

D

Dsus4

D

C(addD)

C(addD)+11

C(addD)

G/B

Let chord ring

\*Notes in parenthesis are upper notes of quieter background track.



Am

C/G

F

Fmaj7

First system of guitar notation (measures 1-8). The fretboard diagram shows fingerings for each note. Chords Am, C/G, F, and Fmaj7 are indicated above the staff. The melody features eighth and sixteenth notes with slurs and ties. The bass line consists of chords and single notes. The fretboard diagram is a 6-string grid with numbers 0-15 indicating frets and letters T, V, I indicating techniques like tremolo, vibrato, or bends.

Am

C/G

F

Fmaj7

Spec

Second system of guitar notation (measures 9-16). The fretboard diagram shows fingerings for each note. Chords Am, C/G, F, and Fmaj7 are indicated above the staff. The melody features eighth and sixteenth notes with slurs and ties. The bass line consists of chords and single notes. The fretboard diagram is a 6-string grid with numbers 0-15 indicating frets and letters T, V, I indicating techniques like tremolo, vibrato, or bends.

Am

C/G

F

Fmaj7

(8va)

Third system of guitar notation (measures 17-24). The fretboard diagram shows fingerings for each note. Chords Am, C/G, F, and Fmaj7 are indicated above the staff. The melody features eighth and sixteenth notes with slurs and ties. The bass line consists of chords and single notes. The fretboard diagram is a 6-string grid with numbers 0-15 indicating frets and letters T, V, I indicating techniques like tremolo, vibrato, or bends.



♩ = 98

Electric 6 string 1

loco

Am

C/G

F Fmaj7

Am

C/G

3

15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

\*Electric 6 string 2 (R&amp;LC)

*f*

13 12 11 10 9 8 7 6 5 4 3 2 1

Electric 12 string 1 (RC)

Flatpicked

*mp cresc.*  
*Let ring*

*f*

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Electric 12 string 2 (LC)

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

\*Played with a glass or metal slide.

The Sound of Silence

F Fmaj7 Am C/G F Fmaj7

gradual bend

Sweep

Am

C/G

F

Fmaj7

F

Fmaj7

F

8<sup>va</sup>

First system of musical notation. The top staff is in treble clef, showing a melodic line with eighth notes and a final quarter note. The bottom staff is in bass clef, showing a bass line with a 7th fret bend and subsequent notes. Chord symbols are placed above the staves.

Second system of musical notation. The top staff continues the melodic line. The bottom staff shows a bass line with a 13th fret bend and subsequent notes.

Third system of musical notation. The top staff continues the melodic line with various articulations. The bottom staff shows a bass line with a 5th fret bend and subsequent notes.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff shows a bass line with a 1st fret bend and subsequent notes.

**J Verse: With Rhythm Figure 3 with ad lib variations**

$\text{♩} = 102$

**Am** **G5** **F** **G(addA)Am** **G5**

Vocals 8va (doubled)

And as we wind\_ on down the road,\_ our shad-ows tal-ler than our soul,\_

**ff**  
Electric 12 string 1 (RC)

Electric 12 string 2 (LC)

Electric 6 string 1 (RC)

*pp* *p* PM - 1 PM. PM. PM. PM.

\*Palm muting is alternated (off then on) as in this two measure phrase from here on, but not notated

**Rhythm Figure 3**

Electric 12 string Guitar 3 (RC)

\*Mute strings with fret hand at current chord position.

F G(addA) Am G F G(addA)

there walks a la - dy we all know

PM PM P.M. P.M. PM PM

1 5 3 2 5 3 5 5 5 5 1 5 3 2 5 3

Am G F G(addA) Am G

who shines white light and wants to show\_ how ev - ry thing\_ still turns to

PM PM P.M. P.M. PM PM

7 7 5 5 1 5 3 2 5 3 7 7 5 5 3 3

\*Right and left channels from here on.

F G(addA) Am G F G(addA)

gold. \_\_\_\_\_ And if you list - en ver - y hard, \_\_\_\_\_

PM. PM. PM. PM. PM. PM.

PM. PM. PM. PM.

1 5 3 2 5 3 7 7 5 5 1 5 3 2 5 3

Am(sus9)

G

Fmaj7+11

G(addC) Am(sus9)

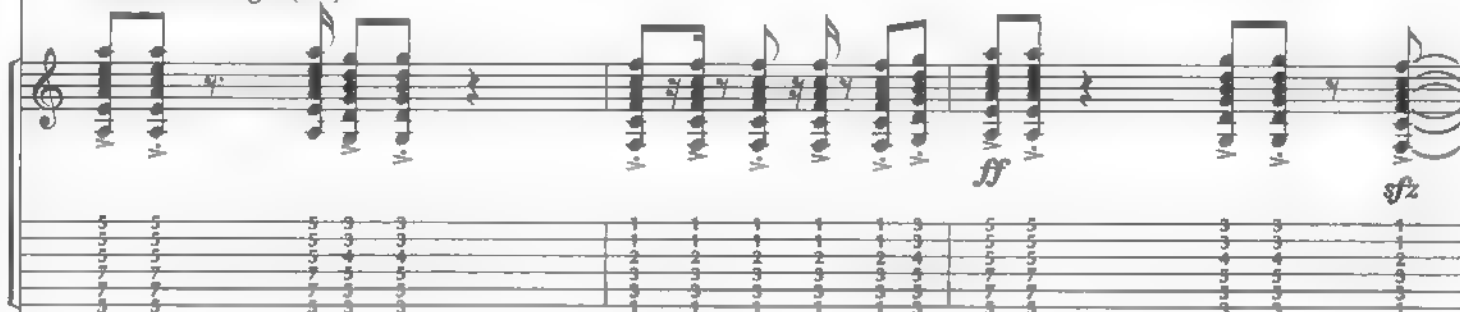
G

*Rhythm Figure 3 out*

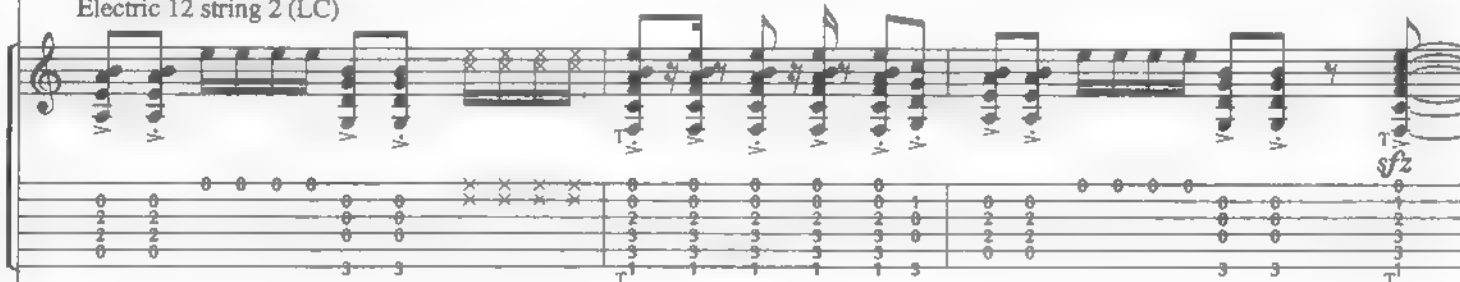
Fmaj7



Electric 12 string 1 (RC)



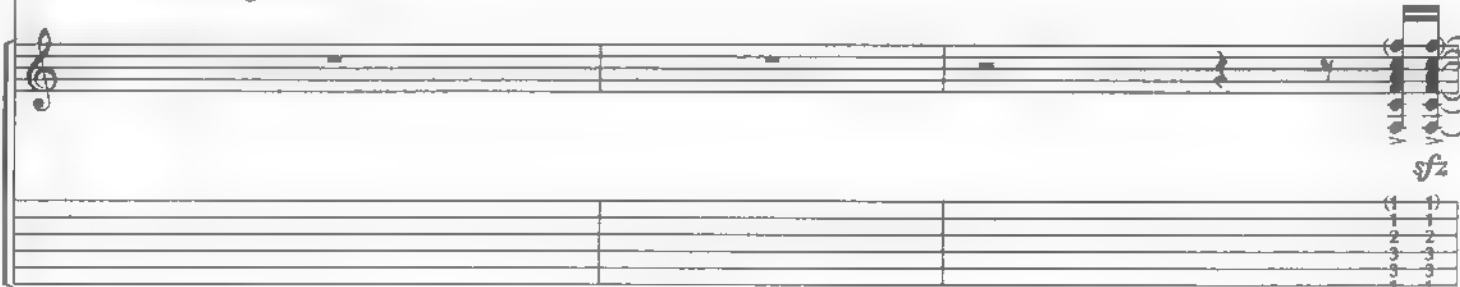
Electric 12 string 2 (LC)



Electric 6 string 2 (R&amp;LC)



Electric 12 string 3 (RC)



Fmaj7                      Amsus9                      G5                      Fmaj7                      \*\*

yeah, —                      to be a rock, and not to roll. —

## Electric 12 string 1 (RC)

*ff*                      *sfz*

## Electric 12 string 2 (LC)

*sfz*

## Electric 6 string 1 (RC)\*

*pp* <sup>+1</sup>

12

## Electric 6 string 2 (R&amp;LC)

*sfz*

(3) 3 3 0 3 3 0 3 7 7 5 5 3 3 3 3 0 3 3

5 5 5 5

## Electric 12 string 3 (RC)

*sfz*

(1)

2 2 1 1 2 1 1 1 2 3 3 3 1

\*Pan to center.

\*\*Doubling ends.



K] Am C/G Fmaj7 Fmaj7/G Am sus9 C G  
 Chorus (RC): Lay - la!

*div.\** *mp*

\*Lead vocal in downstems, distorted chorus track in upstems.

[illegible]

*\*Pre-bent from here on*

Fmaj7                      F/G                      Am                      C/G                      Fmaj7 *loco*

And she's  
decel.

*Let ring*

*ritard.*

\*VSO (variable speed/pitch oscillator) 1/2 step glide.

The musical score is arranged in a system with six staves. The top staff is a vocal line in treble clef, with lyrics underneath. The lyrics are: "buy - ing a stair - way to heav - en." The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). There are long horizontal lines under "way" and "en." indicating sustained notes. Below the lyrics, there is a dynamic marking *p* followed by a long line and then *ppp*. The bottom five staves are guitar staves, each with a treble clef and a key signature of one sharp (F#). Each guitar staff has a double bar line with an asterisk (\*) below it, indicating a specific performance instruction. The guitar staves are mostly empty, with some notes in the first measure of each staff.

buy - ing a stair - way to heav - en.

*p* *ppp*

\*

\*

\*

\*

\*

\*Oscillate guitar volume knob rhythmically.

# MISTY MOUNTAIN HOP

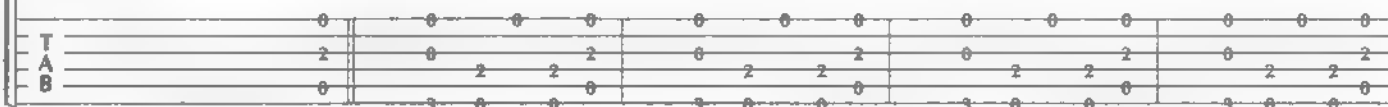
Words and Music by  
JIMMY PAGE and ROBERT PLANT  
and JOHN PAUL JONES

Heavy Folk R & B ♩ = 134

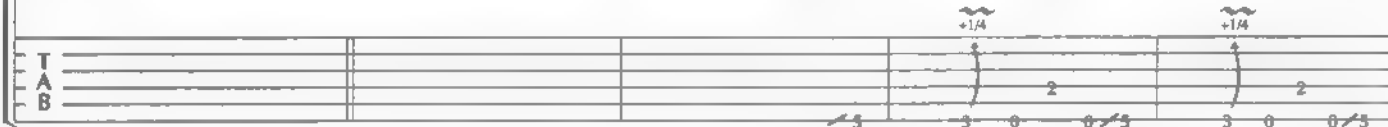
Intro: \*(A5) (G6no3rd) (E) (A5)



Keyboard (Arranged for Guitar)\*\*



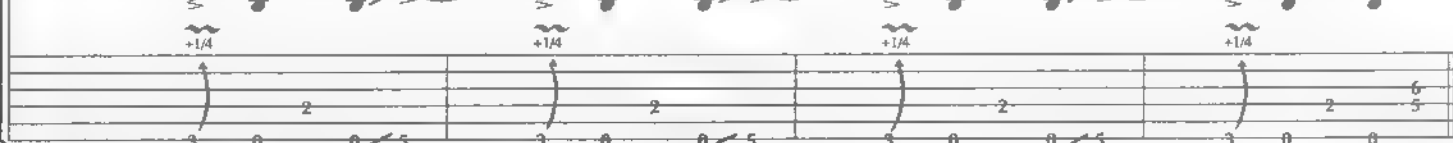
Guitar 1\*\*\*



(G6no3rd)(E) (A5)



Walk-



\*All chords in parentheses are implied. Pattern continues throughout main riff.

\*\*Electric piano (Wurlitzer type) part arranged for a second guitar. (Left channel)  
This figure is repeated throughout the Intro and whenever the actual Guitar 1 part appears.

\*\*\*The actual Guitar 1 part. (Right channel). Treble pick-up with distortion.

A

Verse:

\* D5/A A°7 A7

in' in the park just the oth - er day ba - by, what da'ya, what da'

Guitar 1

No Chord(A7)

A7

ya think I saw? \_\_\_\_\_

Crowds\_

D5/A A°7 A7

— of peo - ple sit - tin' on the grass with flow - ers in their hair said,

C#5

"Hey, boy\_ do you wan-na score? \_\_\_\_\_

Spoken: And you know how it is.

\*Chord names for reference only. Pattern continues until restatement of main riff.

B

D

G

N.C. (A7)

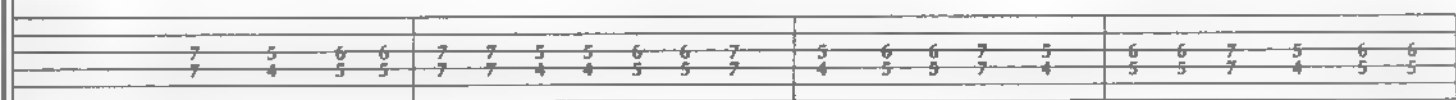
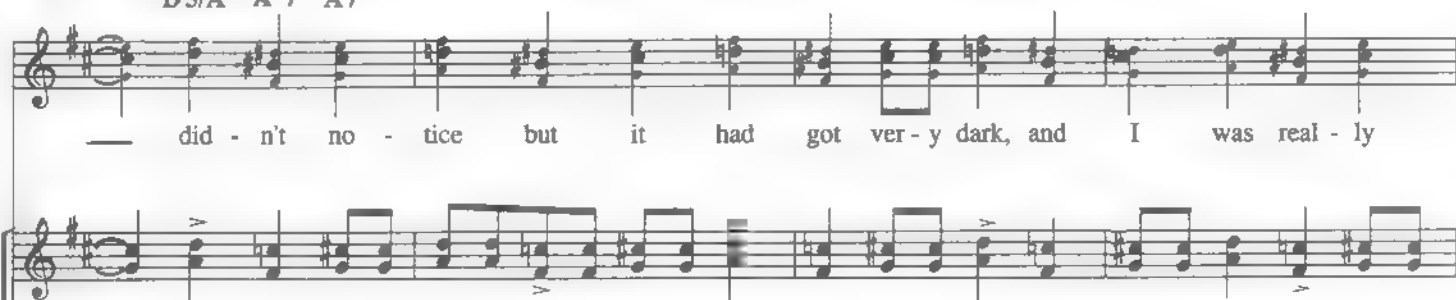
D



C

Verse:

D5/A A°7 A7



D5/A A°7 A7 (A7)

A7



D5/A A°7 A7



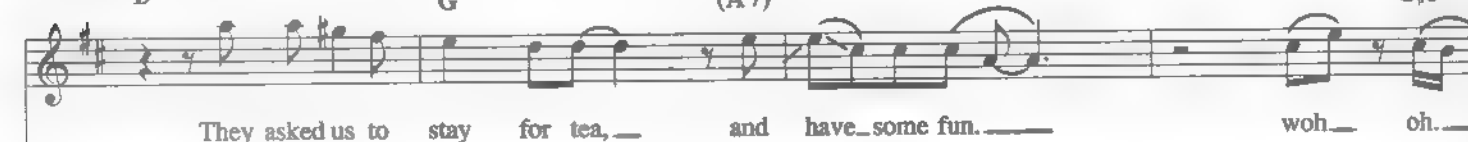
D

D

G

(A7)

C#5





**D** **G** **(A7)**

He said that his friends, would all drop by. Ooh.

*Let ring*

Why

**E Verse:**

**D5/A A°7 A7**

don't you take a good look at your - self and de -

**(A7)**

scribe what you see, and ba - by, ba - by, ba - by, do

ya' like \_\_\_\_\_ it? \_\_\_\_\_

There \_\_\_\_\_ you sit, sit -

A7 D5/A <sup>2</sup>7 A7

tin' spare like a book on a shelf rust - in', \*ah, \_\_\_\_\_

(A7)

\*Inhaling

I'm not touched by it. \_\_\_\_\_

You real-ly don't care, — if their com-in'. — Woh, oh, —

F D G (A7) C#5

Let ring within chord

\*\*Fret with thumb.

D G E7+11 E7 (A)

I know that it's all a state of mind. Oh ho ho ho.

\*Barely audible.

**G** Bridge: (Guitar Solo)

(E) (G) (A)

Guitar 3\*(R. channel)

*f*

Guitar 2\*(L. channel)

*f*

Guitar 1

*mf*

\*Guitar parts 2 and 3 are composites of many separate tracks.

(A7)

8 7 8 10/12 10 8 7 8 10/12 10 8 7 8

(7) 5 3 3 5 7 (7) 5 3 2 5 7 (7) 5 3 3 5 7 (7) 5 3 2 5

+1/4

2

3

## Guitar 3 (L and R channels)

D G7 G A7

+1

8 8 7 9 7 15 14 14 12 14 12 14

(Left channel)

+1

12 12

## Guitar 4

+1

9 9 7 9 7 7 5

4 8 8 5 7

div

Guitar 2 L. and R. channels

Guitar 4 R. channel

(5)

(6)

## Guitar 1 (R. channel)

Let ring

+1/4

2

3

5

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The melody is in D major and features a sequence of eighth notes followed by a long note. The bass line consists of a series of fret numbers: 0, 8, 7, 9, 7, 15, 14, 14, 12, 14, 12, 14, 12, and (12). The score is labeled with chords D, G7, G, and A7.

With Fill 1 Guitar 2 out.

The musical score for 'Let ring' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics 'Let ring' are written below the staff. The second system continues the melody, with the lyrics 'Let ring' repeated. The score includes various musical notations such as rests, notes, and accidentals.

[illegible][illegible]

**Fill 1**  
Guitar 4

10 10 10 10 12 10 11 9 10

**H** Verse:  
(A7) D5/A A°7 A7

you go down in the streets to - day, ba - by you

Guitar 1 (R. channel)

Fretboard diagram for the first system:

7	7	5	5	6	6
7	7	4	4	5	5

bet - ter, you bet - ter o - pen your eyes.

Fretboard diagram for the second system:

6	6	7	7	5	5	6
5	5	7	7	4	4	5

Whoa, yeah.

Folk down there real - ly

A7 D5/A A°7 A7

Fretboard diagram for the third system:

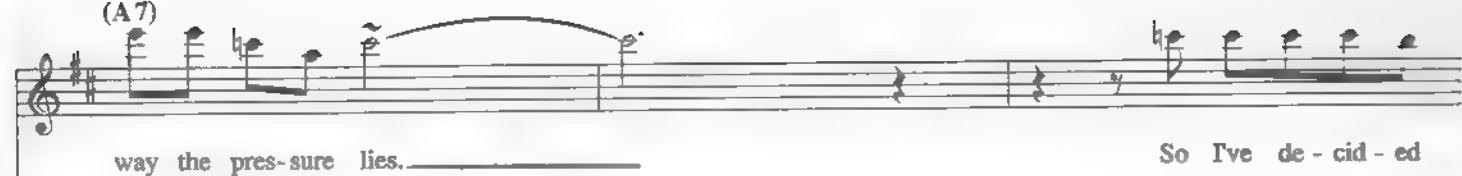
7	5	5	6	6	7	7
7	4	4	5	5	7	7

don't care, real - ly don't care, don't care real - ly don't, which, which

Fretboard diagram for the fourth system:

7	5	5	6	6	7	7
7	4	4	5	5	7	7

(A7)



I

D



A

+1/4

2

J Outro:

(A7)

Ooh, \_\_\_\_\_

Ooh, \_\_\_\_\_

(0)

(2)

(A7)

Ooh, \_\_\_\_\_

(0)

(2)

Ooh. \_\_\_\_\_

Ooh, \_\_\_\_\_

(0)

(2)



(A7)

Ooh. \_\_\_\_\_

*Fade out begins.*

(A7)

I real-ly don't know, know, know, oh, oh, oh, \_\_\_\_\_

(A7)

oh, I real-ly don't know, ah oh ah oh \_\_\_\_\_

*Fade*

ah oh ah oh, ah oh ah oh, I real-ly don't.

# FOUR STICKS

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Heavy World Beat Rock, briskly ♩ = 208

Intro:

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E



Guitar 1 (left and right channels)



\*Guitars 2 and 3 (Left and right channels)



A5

G6

Amaj7/E D5/E E5Em7 Amaj7/E D5/E 1. E5 Em7 Amaj7/E D5/E 2. E5 Em7 Amaj7/E D5/E



\* Guitar 3 appears intermittently, and is notated to the right of Guitar 2, in downstems only.

\*\*Slide slowly.

## Verse:

A

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ it's cry - in' time. \_\_\_\_\_

The first system of the verse features a vocal melody in G major with lyrics "Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ it's cry - in' time. \_\_\_\_\_". The piano accompaniment consists of eighth-note triplets with grace notes, and the bass line provides a steady accompaniment with fingerings 2, 5, 4, 5.

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ I've got to fly. \_\_\_\_\_

The second system of the verse continues the vocal melody with lyrics "Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ I've got to fly. \_\_\_\_\_". The piano accompaniment and bass line follow the same pattern as the first system, with a 'div.' marking at the end of the piano part.

A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Got to try\_\_ to find a - way. Got\_\_

E5 Em7 Amaj7/E D5/E A5

to try\_\_ to get a - way.\_\_\_\_\_

G6

Amaj7/E D5/E

E5

Em7

Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E



'Cause ya' know I got to get a-way from you babe. \_\_\_\_\_



B Verse:

E5 Em7 Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E

E5

Em7

Amaj7/E

D5/E



Oh, \_\_\_\_\_ ba - by, \_\_\_\_\_ the riv-er's red. \_\_\_\_\_



E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Ah, \_\_\_\_\_ ba - by, \_\_\_\_\_ In my head. \_\_\_\_\_

A5

G6

Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

(And) there's a fun - ny feel'-in go - 'in on. \_\_\_\_\_

E5 Em7 Amaj7/E D5/E

A

G6

I, \_\_\_\_\_ don't think I can hold out long. \_\_\_\_\_

Guitar 1 out

Guitars 2 and 3 out

## C Chorus:

A

Gmaj7

A

B5/A

Amaj7

And when the owls, \_\_\_\_\_

Guitar 4 (Acoustic)\*

p  
Let ring

Guitar 5 (Acoustic)\*

f

Guitar 6 (Acoustic 12 string)\*

Guitar Figure 1:

A(addB)

f

\*Guitar 4 and 5 - left channel, Guitar 6 - right channel

Amaj7(addB)      A      Gmaj7      G      D9(addE)

cry in the night, \_\_\_\_\_ Ah oh \_\_\_\_\_

*Let ring*

G      Dmaj7/F#

*Let ring*

F#sus4(addG#)      D#9/F#

Amaj7(addB)      A(addB)      A(addB)

ba - by, ba - by when the pines be - gin to cry.

A/E

*Let ring*

A(addB)

*End Guitar Figure 1*



A

Gmaj7

A

Gmaj7

Amaj7

Ba - by, ba by, ba - by, how

*f**p*

A(addB)

Amaj7addB

A

Gmaj7

G

DaddE

do you feel? —

If the riv - ers run — dry, —

*Let ring*

G

Dmaj7/F#

F#sus4(addG#)

D<sup>9</sup>/F#

Amaj7

ba - by, how would you feel? \_\_\_\_\_

Guitar 4 out

div. f

A/E

Guitar 5 out

div. mp

A(addB)

Guitar 6 out

Let ring

**D** Em7 D5/E Em7 D5/E Em7 D5/E 1. Em7 D5/E 2. Em7 D5/E  
E5 Amaj7/E E5 Amaj7/E E5 Amaj7/E E5 Amaj7/E

Guitar 1

Guitars 2 and 3

div.

\* Guitars 1 and 2 re-enter, and are written in downstairs.

A5                      G6                      Amaj7/E D5/E                      E5                      Em7                      Amaj7 E D5/E

7/12 7/12 9/12      9/10 10/      6 7 4 5 0 0      9 9 7 0      6 7 4 5 0 0

E5                      Em7                      Amaj7/E D5/E                      A5                      G6                      Amaj7/E D5/E

9 9 7 7      6 7 4 5 0/9 0/10      7 7/12 5/12      9/10 10/      6 7 4 5 0 0

**D Verse:** Amaj7/E E5 Em7 D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Craze \_\_\_\_\_ ba-by, \_\_\_\_\_ mm, \_\_\_\_\_

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

rain-bow's end. \_\_\_\_\_ Mm \_\_\_\_\_ ba-by, \_\_\_\_\_ it's

A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

just a den, (for) those (who) hide, hide their love to

7 12 7 12 5 12 9 10 7 10 6 7 9 9 6 7 0 0 0 0

E5 Em7 Amaj7/E D5/E G6

depths of life. and ru - in dreams that we all knew so babe.

Guitar 1 out

Guitars 2 and 3 out

div.

9 7 6 7 7 9 7 12 9 10 7 10 7 12 0 9 7 10 10

## F (Chorus) With Guitar Figure 1:

A

Gmaj7

A

B5/A

Amaj7

Guitar 4

*p* Let ring

And when the owls —

Guitar 5

*f*

Amaj7( addB)

A

Gmaj7

G

Dmaj7( addE)

cry in the night, — and —

Amaj7( addB)/E

*Let ring*

Amaj7(addB)

A(addB)

Amaj7(addB)

A

Gmaj7

ba-by, when the pines be-gin to cry,

*p* Let ring

A

B5/A

Amaj7

Amaj7(addB)

oh, ba-by, ba-by, how do you feel?

Amaj7(addB)/E

*Let ring*

A

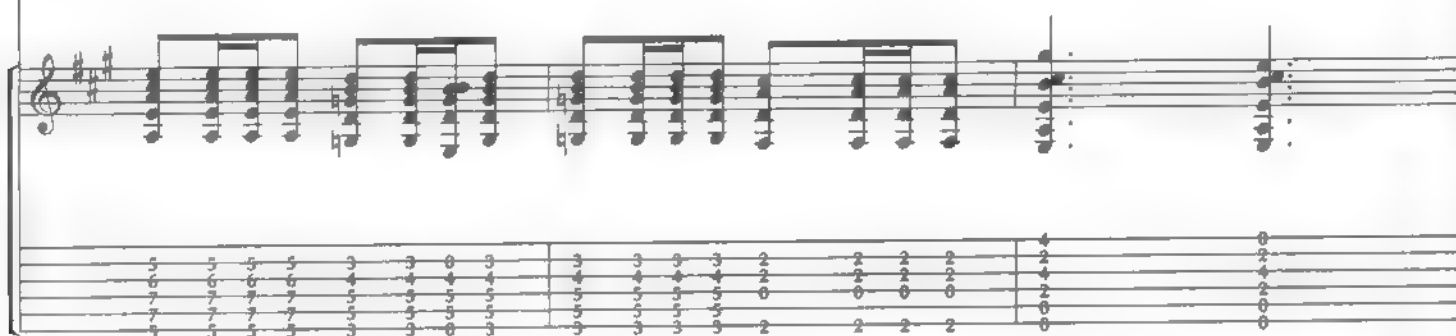
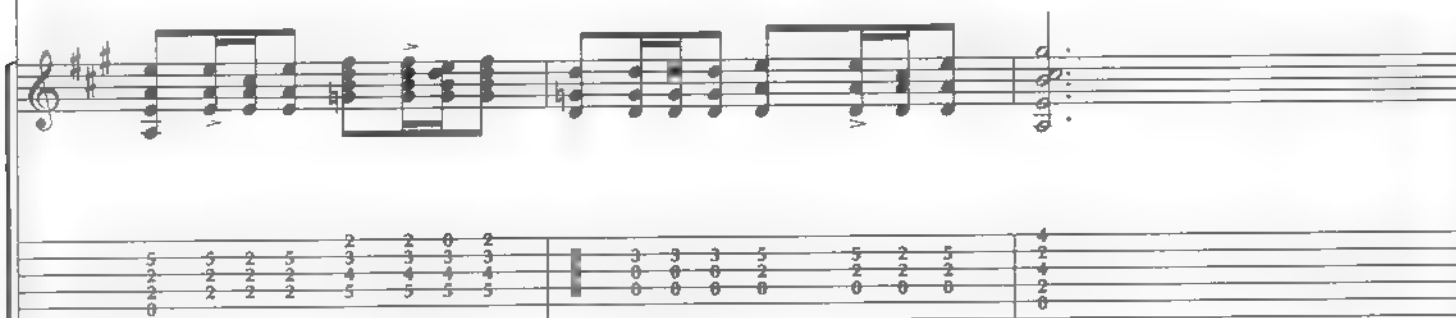
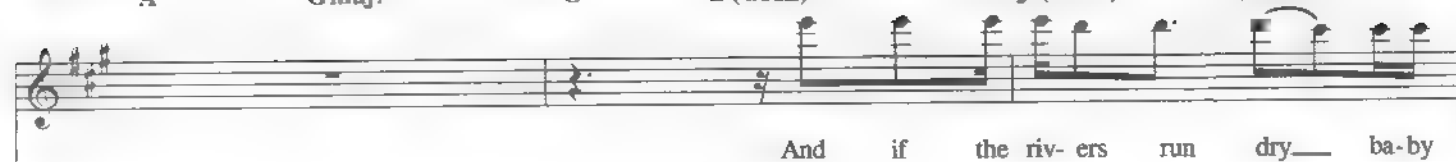
Gmaj7

G

D(addE)

Amaj7(addB)

A(addB)



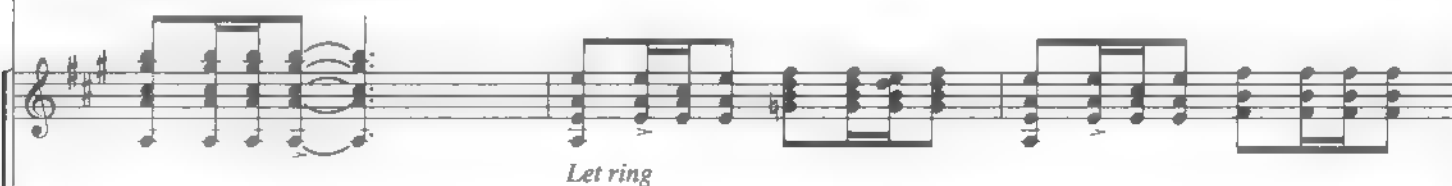
Amaj7(addB)

A

Gmaj7

A

B5/A

*Let ring*



Amaj7

Amaj7(addB)

A

Gmaj7

Ah

Amaj7(addB)/E

Let ring

G

D(addE)

Amaj7(addB) A(addB) Amaj7(addB)

Ah

A Gmaj7 A B5/A Amaj7

5 5 2 5 3 2 0 2 | 5 5 2 5 7 7 7 7 | 7 9

2 2 2 2 4 4 4 4 | 2 2 2 2 4 4 4 4 | 4 6

0 0 0 0 5 5 5 5 | 0 2 2 2 4 4 4 4 | 0 0

Amaj7(addB) A Gmaj7 G D(addE)

7 7 7 7 | 5 5 2 5 3 2 0 2 | 3 3 3 3 5 5 2 5 | 3 3 3 3 5 5 2 5

9 9 9 9 | 2 2 2 2 4 4 4 4 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

0 0 0 0 | 0 0 0 0 5 5 5 5 | 0 0 0 0 0 0 0 0 | 0 0 0 0 0 0 0 0

Amaj7(addB)/E

4 4 4 4 | 5 5 5 5 3 3 0 3 | 3 3 3 3 5 5 2 5 | 3 3 3 3 5 5 2 5

2 2 2 2 | 6 6 6 6 4 4 4 4 | 4 4 4 4 0 0 0 0 | 0 0 0 0 0 0 0 0

2 2 2 2 | 7 7 7 7 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

0 0 0 0 | 5 5 5 5 3 3 0 3 | 3 3 3 3 5 5 2 5 | 3 3 3 3 5 5 2 5

A maj7( addB)    A( addB)                      A maj7( addB)

Ba - by    how    do ————— ya'    feel? —————

**G** Bridge:

G/A    F#m/A    Em/A    F#m/A    G/A    A    B/A    A    B7/A                      B( addE)/A

Synthesizer \* (L. and R. Channels)

*mp*

\*Arranged for Guitar  
Guitars 4 and 5  
(Acoustic) (L. channel)

Guitar 6 (Electric 12 string)  
(R. Channel)

*mp*

B7/A

B(addE)/A

G/A

F#m/A

Em/A F#m/A

G/A

A

G/A A

*mp*

*A (addB)* 1,2,3. 4. *Amaj7/E D5/E*

*Synth. out*

*\*\* div.*

*Guitars 4 and 5 out*

*mp*

*\*\* div.*

*Guitar 6 out*

*Let ring*

*\*\*\**

\*\*Guitars 1 and 2 enter.

\*\*\* Let chords ring on past the measure.

## H Verse:

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

Ooh \_\_\_\_\_ yeah, \_\_\_\_\_ dream \_\_\_\_\_ of \_\_\_\_\_ En - dor.

*div*

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

Woo \_\_\_\_\_ yeah, \_\_\_\_\_ strong \_\_\_\_\_ shields \_\_\_\_\_ and \_\_\_\_\_ love, \_\_\_\_\_

*div*

A5 G6 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E

They can hold the wrath of those who war, and the

Let ring

E5 Em7 Amaj7/ED5/E A5 G6 Amaj7/E D5/E

boots of those who march. Ba- by through the roads of time so long a- go.

I] *Outro:*

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

Ooh

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E

yeah, ooh

\*Guitar 3 re-enters and keeps repeating in the following measures.

E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5

Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E



E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/ED5/E



\*Guitar 2 track volume increased.



E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/E E5 Em7 Amaj7/E D5/E

ah, \_\_\_\_\_ ah, \_\_\_\_\_

\*

+1/4

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/ED5/EE5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

ooh, \_\_\_\_\_ ooh, \_\_\_\_\_

A5

\*\*div.

+1/4

\*Begin a slow fade out of all tracks

\*\*2nd and 3rd measures

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Ooh \_\_\_\_\_ Ooh \_\_\_\_\_ Ooh \_\_\_\_\_

2 5 4 5 2 5 4 5 2 5 4 5

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

Ah \_\_\_\_\_

2 5 4 5 2 5 4 5 2 5 4 5

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

ooh, ooh, ooh, ooh, —

*With Fill 1*

E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E E5 Em7 Amaj7/E D5/E

ooh. — *Fade out*

*With Fill 2*

*Fill 1*

*Fill 2*

## GOING TO CALIFORNIA

*Words and Music by*  
**JIMMY PAGE and ROBERT PLANT**

Country Folk Ballad Slowly ♩ = 78

**Intro:**

### No Chord D

The End

The End

(Inhale) (Sniff)

Guitars 1 & 2 (1 = Right Channel, 2 = Left Channel)

\* mp Let ring

TAB

N.C. D

**D**

\*\*Mandolins 1 & 2 (1 = Left Channel, 2 = Right Channel)

*mp Let ring*

\*Tuning: (6) = D, (5) = A, (4) = D, (3) = G, (2) = B, (1) = D.

**\*\*Both Mandolins are arranged for Guitars in the above tuning that are capoed at VII.  
All notes at VII are notated as open in the TAB.**

**A** Verse:

G Gmaj7 G6 G G Gmaj7

Spent my days — with a wom-an un-kind, — smoked my stuff — and

*Mandolin 1 Figure 1*

Mandolin 1

*mp*

*Mandolin 2 Figure 2*

Mandolin 2

*p* Let ring

*Guitar 1 Figure 1*

*Let ring*

*Guitar 2 Figure 1*

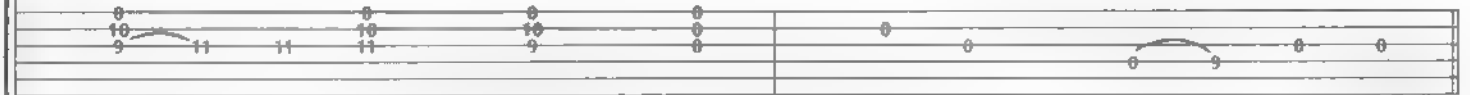
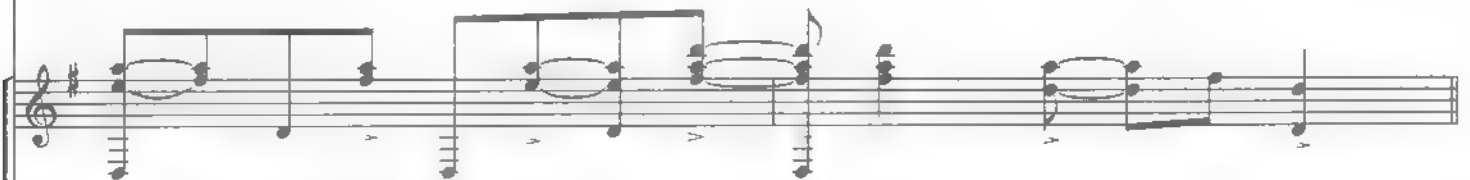
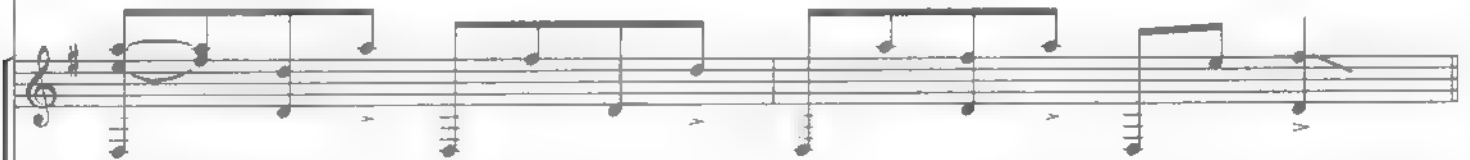
*P* Let ring

\*Suggested fingering: ⑥ = second finger, ① = third finger.

G6 G D

drank, all my wine.—

*mp*

*End Mandolin 1 Figure 1**End Mandolin 2 Figure 1*

## B Verse:

With Mandolins 1 &amp; 2 Figures 1

G

Gmaj7

G6

G

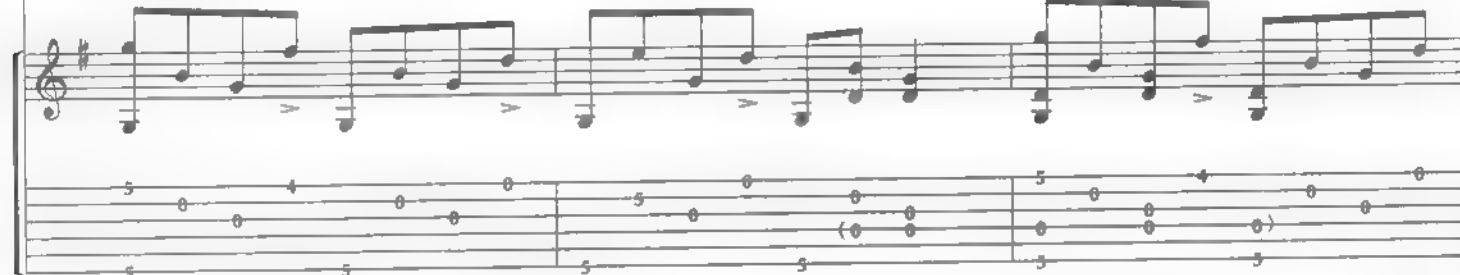
Gmaj7



## Guitar 1



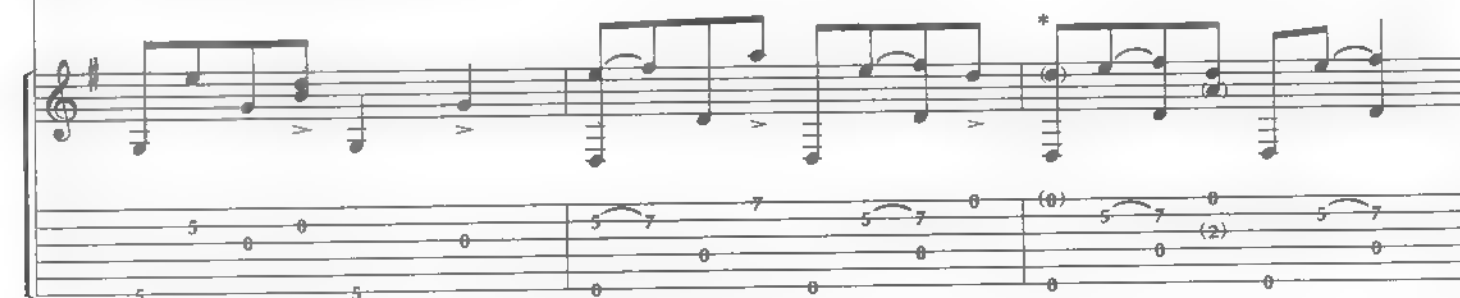
## Guitar 2



G6

G

D



\*Notes in parenthesis may be an overdubbed jaw harp, or EQ effect.



Dsus4

D

The first system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a down-bow or breath mark (v). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and A4-G4 (beamed eighth notes). The bass staff begins with a bass clef and contains four measures of music. The notes are: G3 (half), A3 (half), B3 (half), and A3-G3 (beamed eighth notes). The first measure of the bass staff is marked with a '7' and a '5' below the staff, indicating a 7th and 5th fret. The second measure is marked with a '7' and a '5' below the staff. The third measure is marked with a '7' and a '5' below the staff. The fourth measure is marked with a '7' and a '5' below the staff.

**C** Verse:

*With Mandolins 1 & 2 Figures 1*

G

Gmaj7

G6

G

Gmaj7

Some-one told me there's a girl out there, with love in her eyes, and

The second system of music consists of a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). It contains four measures of music, each starting with a down-bow or breath mark (v). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and A4-G4 (beamed eighth notes). The bass staff begins with a bass clef and contains four measures of music. The notes are: G3 (half), A3 (half), B3 (half), and A3-G3 (beamed eighth notes). The first measure of the bass staff is marked with a '7' and a '5' below the staff, indicating a 7th and 5th fret. The second measure is marked with a '7' and a '5' below the staff. The third measure is marked with a '7' and a '5' below the staff. The fourth measure is marked with a '7' and a '5' below the staff.

G6                      G                      D

flow - ers,                      in her hair.

The first system of the musical score consists of a vocal line and two guitar staves. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics "flow - ers, in her hair." and is accompanied by guitar staves. The guitar staves are in treble clef and show a complex arrangement of notes and fingerings, including a "V" marking on the first staff. The chords G6, G, and D are indicated above the staves.

Dsus4                      D

*End Guitar 1 Figure 1*

The second system of the musical score consists of a vocal line and two guitar staves. The vocal line is empty. The guitar staves are in treble clef and show a complex arrangement of notes and fingerings, including a "V" marking on the first staff. The chords Dsus4 and D are indicated above the staves. The text "End Guitar 1 Figure 1" is written to the right of the staves.

**D** Bridge:  
Dm

G/B

D

Mandolin 1

Mandolin 1 staff and fretboard diagram. The staff shows a melodic line in D major. The fretboard diagram shows fingerings: 10-9-0-10-0, 10-9-0, 10-0-12-0, and 0-9-0.

Guitars 1 &amp; 2

Guitar 1

Guitars 1 & 2 and Guitar 1 staves and fretboard diagrams. Guitars 1 & 2 play a rhythmic accompaniment. Guitar 1 has a melodic line. Fretboard diagrams show fingerings: 3-5-7-5, 5-7-0-0, 2-0-0-0, 3-0-0-0, and (2).

Guitar 3

Guitar 2

P.M.

ras.

Guitar 3 and Guitar 2 staves and fretboard diagrams. Guitar 3 has a melodic line with P.M. (Palm Mute) markings. Guitar 2 has a melodic line with ras. (Rasgueado) markings. Fretboard diagrams show fingerings: 7-7-0-0, 7-0-0-0, 7-0-0-0, and 7-0-0-0.

Dm

G/B

D

Mandolin 1 staff and fretboard diagram. The staff shows a melodic line in D major. The fretboard diagram shows fingerings: 0-9-12, 10-9-0-10-0, 10-9-0-12-10-9-0-10, and 0-10-0.

Guitars 1 &amp; 2

Guitars 1 & 2 staff and fretboard diagram. The staff shows a melodic line in D major. The fretboard diagram shows fingerings: 6-7-6-6, 7-7-0-0, 3-5-7-0, 3-3-2, 3-0-0-0, 2-3-0-0, 2-3-0-0, and 4-0-0-0.

Guitar 3

PM

Guitar 3 staff and fretboard diagram. The staff shows a melodic line in D major. The fretboard diagram shows fingerings: 7-7-0-0, 7-7-0-0, 7-7-0-0, 7-7-0-0, 7-10-7, and 7-7-0-0.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a melody with various note values and rests. The middle staff is a mandolin line, also in treble clef, showing fret numbers (0, 9, 14, 15) and some notes. The bottom staff is a guitar line in treble clef, showing fret numbers (0, 9, 14, 15) and some notes.

**E** Verse:

With Mandolin 2 Figure 1 & Guitar 1 Figure 1

The Verse section of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics: "Took my chances — on a big jet plane, — nev - er let them tell ya' that they're". Above the staff are the chords: G, Gmaj7, G6, G, and Gmaj7. The middle staff is a mandolin line in treble clef, showing fret numbers (10, 10, 10, 10, 10) and some notes. The bottom staff is a guitar line in treble clef, showing fret numbers (5, 0, 4, 5, 0, 5, 4, 5, 4, 5, 0, 5, 0) and some notes. The mandolin line is marked with a piano (*p*) dynamic and the guitar line is marked with a mezzo-piano (*mp*) dynamic.

G6 G D

all the same.

Dsus4 D

Oh,

## Verse:

With Mandolin 2 Figure 1 &amp; Guitar 1 Figure 1

G Gmaj7 G6 G Gmaj7

sea was red and the sky was grey, (wondered how) tomorrow

Gmaj9

G6 G D

could ever follow today.

First system of musical notation. It includes a vocal line, a mandolin line, and a guitar line. The key signature is one sharp (F#). The vocal line has a long note followed by a rest. The mandolin line has a series of eighth notes. The guitar line has a series of eighth notes with fingerings.

**G** Verse:  
*With Mandolin 2 Figure 1 & Guitar 1 Figure 1*

Second system of musical notation, including lyrics and guitar chords. The key signature is one sharp (F#). The lyrics are: "Moun-tains and the can-yons start to trem-ble and shake, — child-ren of the sun be-gin —". The guitar chords are: G, Gmaj7, G6, G, and Gmaj7.

Third system of musical notation, including lyrics and guitar chords. The key signature is one sharp (F#). The lyrics are: "Moun-tains and the can-yons start to trem-ble and shake, — child-ren of the sun be-gin —". The guitar chords are: G, Gmaj7, G6, G, and Gmaj7.

G6 G D

to a - wake.

to a - wake.

to a - wake.

(Spoken:) Watch out. (It)

to a - wake.

to a - wake.



## H Verse/Bridge:

Dm/A

Dm

Dm/A

Dm

seems that the wrath — of the gods — got a punch — on the nose, — and it start - ed to f -

## Mandolin 1

*f*

## Guitars 1 &amp; 3

## Guitar 2

A7

A7(addD)

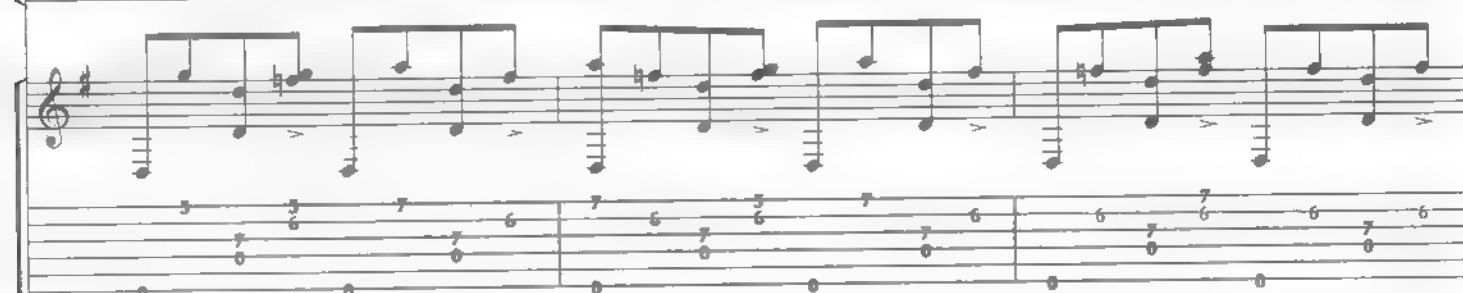
— I think I might be sink - in'.

*pp*

A

\*Strummed with the thumb instead of finger picked.  
Notes in parentheses appear on one track only and may be omitted when impractical.

Dm



A7

A7(addD)

high. \_\_\_\_\_

*mp*

*p*

I Intro:  
D

*mp*

**J** Verse:  
With Mandolin 1 Figure 1  
and Mandolin 2 Figure 1

**D** **G** **Gmaj7**

To find a queen — with - out —

Guitar 1

Guitar 2

Figure 2

*mp* Let ring

**G6** **G** **Gmaj7** **G6** **G**

— a king, they say she plays — gui - tar — and cries — and

D

sings. —

La, la, la, la.

Dsus2

D

D(addG)

D

End Guitar 2 Figure 2

K

Verse:

With Mandolin 1 &amp; 2 Figures 1 and Guitar 2 Figure 2 (2 times) w/ ad lib variations

G

Gmaj7

G6

G

Gmaj7

Ride a white mare in the foot-steps of dawn.

Tryin' to find a wo-man who's nev -

G6

G

D

er, nev - er, nev - er — been born.

\*Upstrum with thumbnail

\*\*Upstrum with pad of finger.

L Verse:

G

Gmaj7

Stand-in' on a hill in the

G6

G

Gmaj7

moun - tain of dreams, — tell - in' my - self — it's not as

G6

G

D

hard, — hard, hard — as it seems. —

Mmm, — ha.

**M Bridge:**  
Dm/A

Mandolin 1

G/B

D

Guitar 1

Guitar 2

Dm

Dm/A

G/B

loco

D

*Outro:  
With Guitar 1 Figure 3 (to fade)*

*\*Jaw Harp through reverse echo return*

**Figure 3**  
Guitar 1



(8<sup>va</sup>)

12 0 14 0 0 0 12 19 0 0 14 0 0 14 0 12 14 0 12 14

0 0 0 0 0 0 5 7 7 5 7 7 5 7 7 0 0 0 0

0 (0) 2 2 3 0 3 2 3 0 3 2 2 0 0 0 0 0 0

(8<sup>va</sup>)

*loco*

0 (0) 19 17 19 19 17 19 19 17 19 0 0 0 0 0 0 0 0

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 0 0 0 0

3 2 2 3 0 3 2 3 0 3 2 3 0 3 2 3 0 0 0 0

Distant Chorus: (Reverb return)

*Begin slow fade out*

First system of the musical score. It features a vocal line with a melodic phrase and a guitar line with a complex, arpeggiated accompaniment. The guitar part includes various fret numbers (0, 10, 11, 9, 5, 7) and is marked with a 'v' (vibrato) and a 'v' (vibrato) symbol. The vocal line includes the text 'Ah, \_\_\_\_\_'.

*Begin final fade*

Second system of the musical score. It continues the vocal and guitar parts from the first system. The vocal line includes the text 'oh, \_\_\_\_\_', 'ah, \_\_\_\_\_', and 'oh, \_\_\_\_\_'. The guitar part continues with the same arpeggiated accompaniment, including fret numbers (0, 10, 11, 9, 5, 7) and vibrato markings.

This musical score is for a guitar and voice piece, spanning two pages. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, each containing a vocal line and a guitar line.

**First System:**

- Vocal Line:** The first staff features a vocal melody starting with a long note, followed by a series of eighth notes. The lyrics "ah, \_\_\_\_\_" and "oh, \_\_\_\_\_" are written below the staff.
- Guitar Line:** The guitar part consists of six staves. The first two staves show a sequence of chords and single notes. The next four staves show a more complex arrangement with arpeggiated chords and single notes.

**Second System:**

- Vocal Line:** The vocal line continues with a long note, followed by a series of eighth notes. The lyrics "ah, \_\_\_\_\_" are written below the staff.
- Guitar Line:** The guitar part continues with six staves, maintaining the same structure as the first system, with a sequence of chords and single notes in the first two staves, and a more complex arrangement in the next four staves.

The score concludes with a "Fade out" instruction in the top right corner of the second system.

# WHEN THE LEVEE BREAKS

Words and Music by  
JIMMY PAGE, ROBERT PLANT,  
JOHN PAUL JONES, JOHN BONHAM and MEMPHIS MINNIE

Heavy Delta Blues  
Moderately with swing ♩ = 140

Intro:  
Half-time Drums  
Harmonica\* with half-time feel

No Chord

Bass Guitar enters:

F7\*\*\*

\*Bb major or an F Blues harp.

\*\*Open F tuning (4) = C, (3) = F, (2) = A, (1) = C. (6) and (5) aren't used in the recording  
12 string octave and unison strings aren't notated Slide is worn on fourth finger to be ready for [A].

\*\*\*Implied.

F7 B $\flat$ 5 F7

Guitar 1

B $\flat$ 5 F7 B $\flat$ 5

F7 B $\flat$ 5 F7

B $\flat$ 5

F7

The first system of musical notation for the F7 chord. It consists of three staves. The top staff is a single melodic line in F major with a flat key signature, featuring a half note F, a quarter note A, a quarter note G, a quarter rest, a quarter note E, a quarter note D, a quarter note C, and a half note B. The middle staff is a piano accompaniment with eighth notes in the right hand and chords in the left hand. The bottom staff shows the bass line with chords and eighth notes.

B $\flat$ 5

F7

B $\flat$ 5

The second system of musical notation, featuring three measures with different chords. The first measure is for B $\flat$ 5, the second for F7, and the third for B $\flat$ 5. Each measure has a single melodic line on top, a piano accompaniment in the middle, and a bass line on the bottom. The melodic lines include triplets and eighth notes.

F7

B $\flat$ 5

The third system of musical notation, featuring two measures with different chords. The first measure is for F7 and the second for B $\flat$ 5. Each measure has a single melodic line on top, a piano accompaniment in the middle, and a bass line on the bottom. The melodic lines include eighth notes and a half note.

*Regular time feel*

F7

The fourth system of musical notation for the F7 chord, labeled "Regular time feel". It consists of three staves. The top staff is a single melodic line in F major with a flat key signature, featuring a half note F, a quarter note A, a quarter note G, a quarter rest, a quarter note E, a quarter note D, a quarter note C, and a half note B. The middle staff is a piano accompaniment with eighth notes in the right hand and chords in the left hand. The bottom staff shows the bass line with chords and eighth notes.

F7 Bb5 F7

Bb5 F7

Bb5 F7 Bb5

**A** Cb Db Eb Bb5 Ab5 Bb5 F5 1. Bb Ab Bb5 F5

*f* With slide\* Without slide

Guitars 1 appear with phase shifting until the following verse.  
 \*Worn on fourth finger

2.

B $\flat$ A $\flat$ B $\flat$ 5

F5

Vocal

If (it)

B Verse:  
F7

keeps on rain in' lev - ee's goin' — to break,—

B $\flat$ 5

if it

F7

keeps on rain in' — lev - ee's goin' — to break,—



B $\flat$ 5

F7

when the lev - ee breaks,

B $\flat$ 5

Blues Harp fill

have no place to stay.

F7

B $\flat$ 5

**C** Verse:

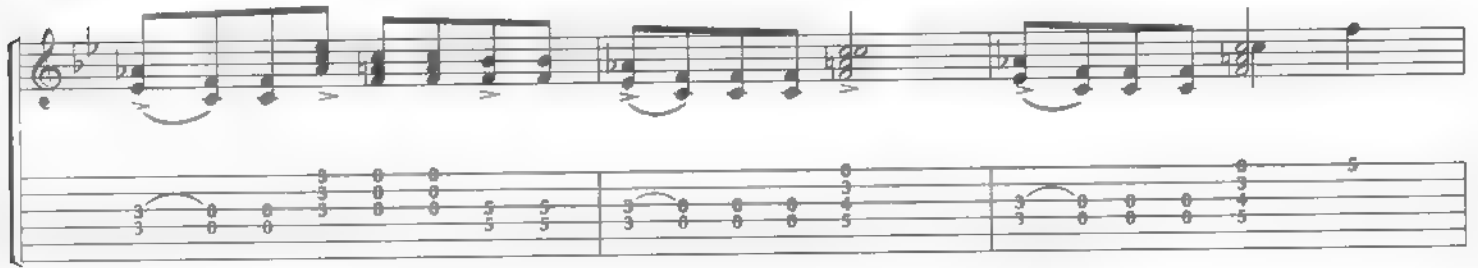
F7

Harmonica out

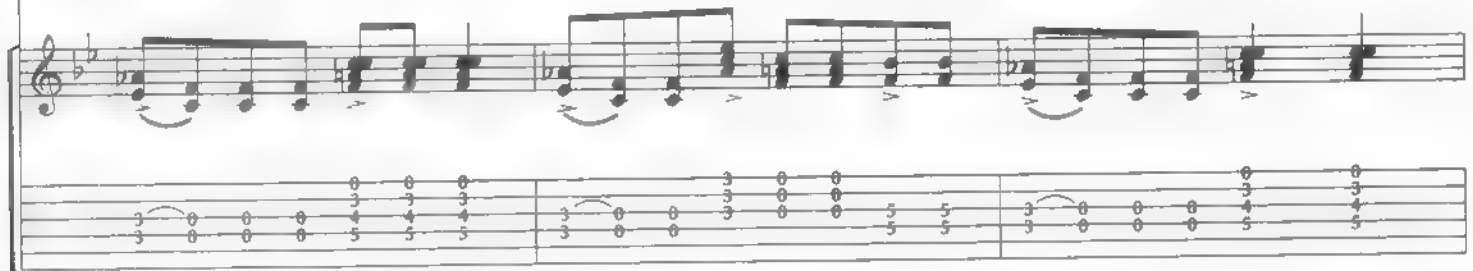
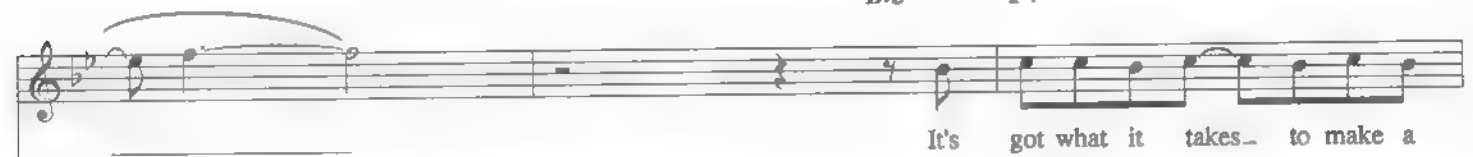
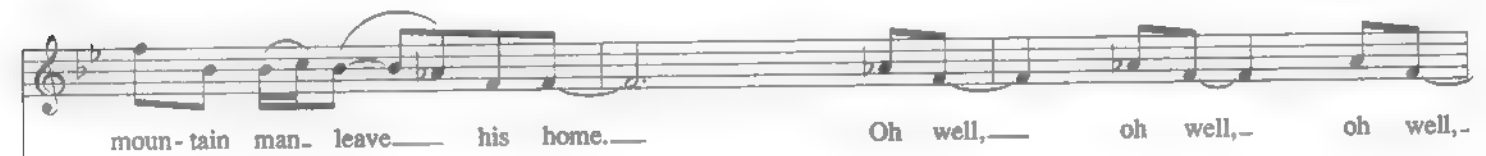
Mean old lev - ee, taught me to weep and moan,

B $\flat$ 5

F7

B $\flat$ 5

F7

B $\flat$ 5

F7

B $\flat$ 5

**D** *With Fill 1*  
C $\flat$  D $\flat$  E $\flat$  B $\flat$ 5 A $\flat$ 5 B $\flat$ 5 F5

*f* *With slide\** *Without slide*

**Bridge Intro:**  
Half time feel  
\*\* F/C

1. B $\flat$  A $\flat$  B $\flat$ 5 F5 2. B $\flat$  A $\flat$  B $\flat$ 5

*Without slide* *mf*

C(addF) C/G B $\flat$ /F C/G E $\flat$ /C F/C

**Bridge:**  
F/C C(addF) C/G B $\flat$ /F C/G E $\flat$ /C F/C

\*\*\* Guitar 2

*f* *Let ring*

(Ah) don't it

Guitar 1

\*Guitar 1 appears with phase shifting for the rest of the song.

\*\*These chord names are implied by the guitar only and do not reflect the bass part.

\*\*\*A Les Paul in standard tuning through a fuzztone and played with a slide.

**F/C** **C(addF)** **C/G** **B<sup>b</sup>/F** **C/G**

make ya' feel bad— when ya' tryin' ta' find your way home ya' don't know— which way (to) go,—

*Let ring*

The musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar melody line in treble clef, featuring wavy lines above notes to indicate bends. The bottom staff is a guitar chordal accompaniment in treble clef, showing fret numbers for each string.

**E<sup>b</sup>/C** **F/C** **F/C** **C(addF)** **C/G**

if ya' go - in down south they got no work to do if ya'

The musical score continues with three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a guitar melody line in treble clef, featuring wavy lines above notes to indicate bends. The bottom staff is a guitar chordal accompaniment in treble clef, showing fret numbers for each string.

**B $\flat$ /F**      **C/G**    **E $\flat$ /C**    **F/C**

goin' on ta' Chi - ca - go. Ahh,

*Let ring*

8 7 / 5 5 7 10 12 12 12 10 / 12 12 / 17

**C (addF)**    **C/G**      **B $\flat$ /F**      **C/G**    **E $\flat$ /C**    **F/C**

ahh, ahh, hey, hey.

12 10 12 10 12 10 12 17 15 15 15 17

**F** Bridge:

**F/C** **C(addF)** **C/G** **B $\flat$ /F** **C/G**

Guitar 1

**G** Verse Intro:

F7

B $\flat$ 5

Harmonica With half-time feel

Guitar 2 *mf*

Gtr. 2 Tacet

Gtr. 1 divisi

F7

B $\flat$ 5

\*Final note of phrase from Guitar 2.

With Guitar 2 Rhythm Figure 1

With ad lib. variations

F7

Bb5

The first system of musical notation for guitar, spanning measures 1 to 4. It features a treble clef and a key signature of one flat (Bb). The melody in the upper staff begins with a half note Bb, followed by a quarter note G, and then a series of eighth notes: F, E, D, C, Bb, A, G, F. The lower staff contains a rhythmic pattern of eighth notes, with fingerings indicated by numbers 0, 1, 2, 3, 4, 5. A chord symbol 'F7' is placed above the first measure, and 'Bb5' is placed above the fourth measure.

F7

F7

The second system of musical notation for guitar, spanning measures 5 to 8. The melody continues with eighth notes: F, E, D, C, Bb, A, G, F. The lower staff maintains the rhythmic pattern with fingerings. Chord symbols 'F7' are placed above the first and sixth measures.

Bb5

The third system of musical notation for guitar, spanning measures 9 to 12. The melody continues with eighth notes: F, E, D, C, Bb, A, G, F. The lower staff maintains the rhythmic pattern with fingerings. A chord symbol 'Bb5' is placed above the twelfth measure.

F7

F7

The fourth system of musical notation for guitar, spanning measures 13 to 16. The melody continues with eighth notes: F, E, D, C, Bb, A, G, F. The lower staff maintains the rhythmic pattern with fingerings. Chord symbols 'F7' are placed above the first and eighth measures.

B $\flat$ 5 F7

F7 B $\flat$ 5 F7 B $\flat$ 5

H C $\flat$  D $\flat$  E $\flat$  B $\flat$ 5 A $\flat$ 5 B $\flat$ 5 F5

**f** With slide Without slide

1. B $\flat$  A $\flat$  B $\flat$ 5 F5 2. B $\flat$  A $\flat$  B $\flat$ 5 F5

\*Arpeggiate.

\*\*Harmonica first time only.



**I Verse:**  
F7

Bb5

Cry-in' won't help- ya' pray-in' won't do- ya' no good, no,—

F7

Bb5

cry-in' won't help- ya', pray-in' won't do— ya' no good. (Ah)when the

F7

Bb5

lev-ee breaks,— ma-ma you got— to move. Ah, ooo,— ooo.

F7

Bb5

F7

lev-ee breaks,— ma-ma you got— to move. Ah, ooo,— ooo.

\*Blues Harp first time only  
\*\*Guitars 1 & 2 are combined.

## J Verse:

B $\flat$ 5

F7

All last night sat on the lev - ee and moaned,

B $\flat$ 5

all last night, sat on the lev and moaned,

F7

I'm think-in' 'bout my ba - by and,

B $\flat$ 5

F7

my hap - py home. Oh, oh,

K

C♯D♭

E♭

B♭5 A♭5

B♭5 F5

B♭ A♭

B♭5 F5

First system of musical notation, featuring a treble clef staff with a key signature of one flat (B♭). The notation includes a series of chords and melodic lines, with a dynamic marking of *f* (forte) and a tempo/style marking of *Half-time feel*. The notation is divided into two sections: *With slide* and *Without slide*.

*Half-time feel*

F

C

B♭

C

E♭

F

Second system of musical notation, featuring a treble clef staff with a key signature of one flat (B♭). The notation includes a series of chords and melodic lines, with a dynamic marking of *f* (forte) and a tempo/style marking of *Half-time feel*. The notation is divided into two sections: *With slide* and *Without slide*.

Guitar 2

*f**Let ring*

Third system of musical notation, featuring a treble clef staff with a key signature of one flat (B♭). The notation includes a series of chords and melodic lines, with a dynamic marking of *mf* (mezzo-forte) and a tempo/style marking of *Half-time feel*. The notation is divided into two sections: *With slide* and *Without slide*.

Guitar 1

*mf* *Let ring*

F/C

C(addF)

B♭/F

C

E♭

F

Fourth system of musical notation, featuring a treble clef staff with a key signature of one flat (B♭). The notation includes a series of chords and melodic lines, with a dynamic marking of *mf* (mezzo-forte) and a tempo/style marking of *Half-time feel*. The notation is divided into two sections: *With slide* and *Without slide*.

**F/C** **C(addF)** **B $\flat$ /F** **C**

Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ hah,

**E $\flat$**  **F** **C(addF)**

ah, ah, ah, \_\_\_\_\_ ah, \_\_\_\_\_

**R $\flat$ /F**                      **C**                      **E $\flat$**                       **F**                      **F/C**

ah, \_\_\_\_\_ hah, ah.

12 10 12 17 15 17 12 10 12 10 12 10

**C(addF)**                      **B $\flat$**                       **C**                      **E $\flat$**                       **F**

Oh. \_\_\_\_\_ oh,

12 17 15 17 12 10 12 10 12 10 12 17 15 17

**M** *Outro:*

**F7** *Resume regular time feel*

\*Harmonica with backwards echo enters and continues intermittently for the remainder of the song

Multi-tracked Bass enters:

B $\flat$ 5

F7

to Chi - ca - go, \_\_\_\_\_ sor ry but I

B $\flat$ 5

can't take \_\_\_\_\_ you. Ah, \_\_\_\_\_ go - in' down, (I'm) go - in'

F7

down now, go - in' down \_\_\_\_\_ (I'm) go - in' down now, go - in'

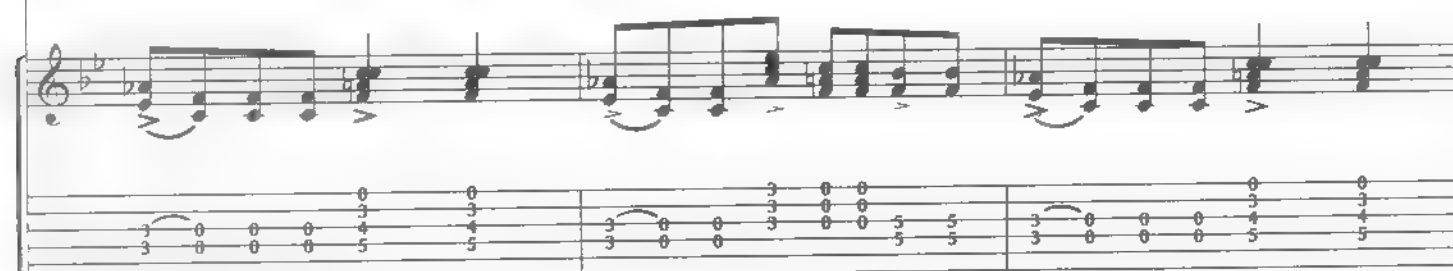
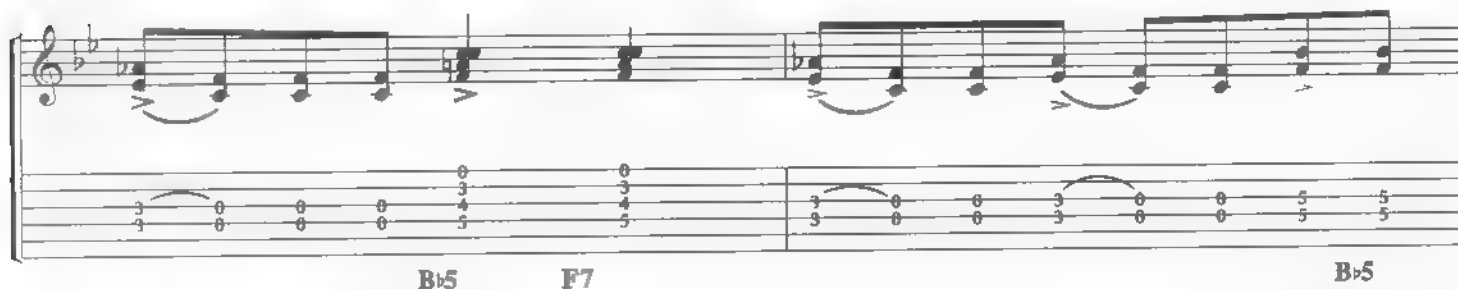
B $\flat$ 5

F7

down, go - in' down, \_\_\_\_\_ go - in' down, \_\_\_\_\_ go - in'

\*Guitar 1 gradually panned to the left.

\*\*Guitar 1 gradually panned right.



\*Slide Guitar (backwards echo track only).

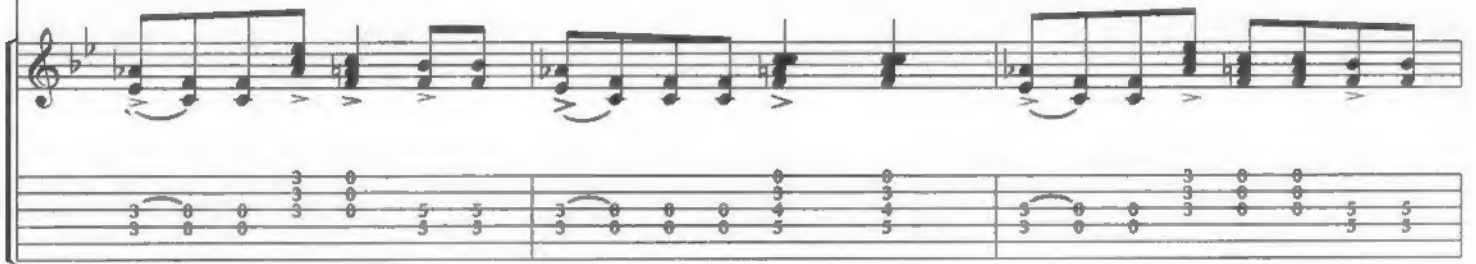
\*\*Panned left and right every four measures.



Bb5

F7

Bb5

(8<sup>va</sup>)

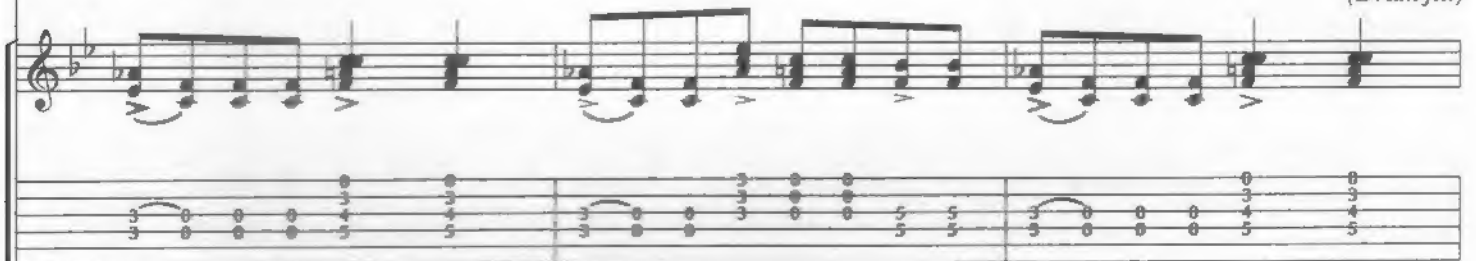
F7

Bb5

F7

*loco*

(Drum fill)



B $\flat$ 5 F7 B $\flat$ 5

down, go - in, down now, go - in' down, go - in'

F7 B $\flat$ 5 F7 B $\flat$ 5

down, down, down, down, down,

(Drum Fill)

F7 B $\flat$ 5 F7

now. Ah, woo, ah, woo.

B $\flat$ 5 F7

\*Backwards echo track only from here on.  
The notation and techniques are an approximation of the original recording.

BLACK DOG  
ROCK AND ROLL  
THE BATTLE OF EVERMORE  
STAIRWAY TO HEAVEN  
MISTY MOUNTAIN HOP  
FOUR STICKS  
GOING TO CALIFORNIA  
WHEN THE LEVEE BREAKS



WARNER BROS. PUBLICATIONS INC.  
7500 N.W. 45th Avenue • Miami, FL 33014  
A Warner Music Group Company



7 23188 20488 5

ISBN 0-85724-268-8

\$26.95  
in U.S.A.  
GF0488